

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 9, 1920

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RITA GOULD

THE NATIONAL THEATRICAL WEEKLY

PATCHES

By LEE S. ROBERTS
and J. WILL CALLAHAN

Refrain

Wear - ing patch - es, A bare-foot boy in patch - es

Copyright, 1919, by G. Schirmer

A Countrywide fox-trot sensation
by the writers of
"Smiles"

A hint to performers and
orchestras, write or call for
orchestration in any key

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The NEW YORK CLIPPER

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EQUITY ELECTION, IN TANGLE, WON'T BE SETTLED FOR WEEK

Lackaye Threatening to Appeal to Courts If He Loses—Ballots Being Carefully Gone Over—Annual Meeting Still in Session

From behind closed doors, where Charles B. Wells, Brandon Tynan and Charles B. Sindelar are counting the Equity ballots cast in the recent election, came the word on Monday of this week that the result would not be made public for the next seven days.

This fact was made known at an adjourned session of the annual meeting, following which the meeting was again adjourned. The polls are still open and will remain thus until the meeting is brought to a close on Monday of next week.

Although the greatest secrecy is supposed to surround the counting of the vote, when seen early this week, both candidates claimed they were winning, and seemed assured of an easy victory. However, information said to have come from persons in close touch with the actual goings-on in the room where the vote is being tallied, discloses nothing further than the information that, so far, both candidates have an even break.

At Equity headquarters, it was stated that the tellers are confronted with a mountain of paper slips, bearing scratches, crosses and various other marking, thus magnifying the work of counting a hundred fold. The tellers begin work at eight in the morning and continue until twelve, midnight, every day. The signature on each ballot, it was said, must be verified and the voters standing looked up in the records. The casting of double ballots is also retarding the work to a considerable degree.

Should John Emerson be elected to the presidency, Wilton Lackaye has announced that he will contest the vote in the courts, on the ground of illegal balloting. Lackaye, last week, conferred with Assistant District Attorney Talley, and set forth his case. So far, he has refused to disclose the outcome of the conference.

Talley, however, is said to have refused to take a hand in the affair.

In the face of Lackaye's threat of legal action, Emerson has announced that he will abide by the decision of the tellers and will, under no consideration, contest the vote in the event of Lackaye's election.

Although the actual outcome of the election is still problematical, betting is said to favor the Emerson platform. Talk of odds of five to one, with the later as the favorite, has been heard. It is estimated that more than \$25,000 will change hands on Monday. It is known that one Emerson supporter has placed \$5,000 on his candidate. However, both Emerson and Lackaye profess ignorance of any betting.

With some 2,000 actors in attendance, Friday's meeting was again the scene of a factional fracas. No sooner had the chair announced that the election was in order than a bedlam broke out. Supporters of both platforms, from time to time, endeavored to take the floor and express their party views. But, in every instance, the speaker was forced down by hisses, catcalls, boos and cries of "throw'm out."

Amid the din, however, Lackaye managed to force his way to the front of the assembly and to lodge another kick. Turn-

ing to the chair he said: "Mr. President, I respectfully protest against an order of Council making those who have paid up to May 1, being declared out of benefit. I submit that many votes had already been cast prior to this decision, which has disqualified those who voted in good faith. It is illegal to pass this retroactive amendment, which disfranchises *John Doe*, who has already voted, and I further protest that it is illegal and contrary to the constitution and by-laws."

Lackaye then protested an order of Council which allows any member to cast two votes for one election.

"I warn everyone," said he, "to disregard this ex parte illegal advice to commit a felony—advice purporting to come from a lawyer with a judicial title to which he now has no right. I also protest against the nomination of Mr. John Emerson on the grounds that he has ceased to be an actor."

Here Lackaye was greeted by an outburst of hisses and cat-calls. Then:

Lackaye—A little fair play, please.
The Chair (banging gavel)—I'll preserve order.

Lackaye—A great cleric once said there were only two kinds of animals that hiss—geese and snakes.

Independents—Good! (with laughter and applause).

Regulars—Shame (with more hisses)!

The Chair—Please restrict yourself to the subject, Mr. Lackaye.

Thereupon, Lackaye turned to his book of the constitution and read from it the clause which points to the fact that any person who has ceased to be an actor cannot hold office in the association. With this done, he again took his place on the sidelines.

When the row had finally quieted down, Francis Wilson announced that the time had come for the appointment of tellers, and, accordingly, Charles B. Wells, Brandon Tynan and Charles B. Sindelar were chosen by the Chair.

Frank Gillmore then took the floor, announcing a series of resolutions passed by the Council, at the advice of ex-Vice-Chancellor Lane, of New Jersey, in an effort to clarify the somewhat muddled wording of the association's election law, which sets forth the fact that officers shall be elected at the annual meeting by those in attendance and by those outside the City of New York, by mail. Inasmuch as many voters had, prior to the meeting, cast their ballot while on the road, and would be present at the annual meeting, it was found necessary, Gillmore said, to adopt the following rules:

"It appearing that the Council is expressly authorized by the Constitution and By-laws to adopt rules as to supplementary matters, it is

"Resolved, That in the case of election of officers and of members of the Council by the members of the association, the ballot cast by the member at the annual meeting of the association is hereby determined

(Continued on page 27)

MANAGER'S ACTIONS PERPLEXING

Louis Hallett, the booking agent in the Putnam Building, was very much perplexed last week over the action of Ward B. Mattice, of the Mattice Players, at Deposit, New York.

Mattice, according to Hallett, came into town and asked him to engage several people for his company, which Hallett did. Mattice then left town, Hallett says, without explaining why he had decided not to engage the people.

Among the people engaged, says Hallett, was Lola Austin, whom Mattice took out of another show, "Pappa's Baby," in which she was rehearsing at the Lexington Avenue Theatre, and, Hallett alleges, even went so far as to have her express her baggage to the railroad station.

Hallett has written a letter to Mattice, demanding an explanation and threatening to call the matter to the attention of Equity, unless Mattice explains it satisfactorily.

VAN GOING TO ENGLAND

Billy Van, the comedian, is going to England early in August, where he will be seen in his original part in "The Rainbow Girl," which is to be presented this fall in London.

James J. Corbett, who was Van's vaudeville partner during a short engagement this spring and who is now appearing with him in "What's In a Name," is going with him and is to have a part in the piece. The balance of the cast is to be made up of English performers.

TO AUCTION SEATS ON STAGE

CHICAGO, Ill., June 5.—The management of the "Century Midnight Whirl" announces that it will offer a unique novelty when that attraction opens at the La Salle Music Hall next week. It is the intention to have a limited number of seats at tables which will be placed on the stage and those who desire to occupy them can do so. It is understood that these seats will be auctioned off at the beginning of each performance, and that no bid under \$100 will be considered.

NEW BOSTONIAN'S OPENING

SAN FRANCISCO, Cal. June 5.—The New Bostonians will open an engagement here at the Columbia Theatre on June 21st and will present "The Chocolate Soldier" and "The Prince of Pilzen," with the following cast: Jefferson DeAngelis, J. Humbird Duffy, Marie Partridge Price, Edward Quinn, Detmar Poppin, Marie Horgan, Leslie Leigh and Floy Clements.

BOOSTING NAN HALPERIN

CHICAGO, Ill., June 5.—Arrangements are being made here for a Nan Halperin Night at the La Salle Opera House when Miss Halperin reaches this city next week. Professionals will turn out for one gala evening in honor of the comedienne's return here. She is a local product and has a big following here, both among the profession and theatre goers.

GIRL ACROBAT MARRIES

CHICAGO, Ill., June 17.—Edith Arasto, of the Arasto Troupe of acrobats, was married last week to Jay Hargett, non-professional. The ceremony was performed at the bride's home in this city. The newly-weds departed immediately for Lawrence, Kansas, where they will make their permanent home.

ALAN BROOKS SUES GOLDWYN

Alan Brooks, whose right name is Irving Hayward, has brought an injunction action in the Supreme Court against the Goldwyn Film Corporation and Samuel Goldwyn. Through his attorney, Solomon Goodman, he has also obtained an order to show cause, which was returnable last week but was adjourned, as to why the defendants should not be temporarily restrained from presenting a feature motion picture called "Dollars and Sense."

Brooks claims that the picture is an infringement on his play, "Dollars and Sense" which he has been presenting on the stage for the last five years, first as a playlet in vaudeville, then as a three-act spoken comedy and more recently again as a playlet in vaudeville.

He claims that he was responsible for the popularization of the title "Dollars and Sense," which is now in danger of losing its commercial value for him by reason of the motion picture production of the same title, which the defendants produced with

Madge Kennedy as the featured player. He says that he first became aware that the defendants had produced such a picture by an advertisement in which it was stated the picture would be released for the first time at the Strand Theatre, where it was scheduled to open a week ago last Sunday. That it failed to open there as announced, another picture being substituted last week in its place, may be due to the letter of warning sent by Brook's attorney.

EQUITY HEADQUARTERS ROBBED

Thieves broke into the headquarters of the Actors' Equity Association last week, getting away with \$389.42 in cash, taken from the organization's safe. The robbery took place shortly after closing hours.

The police, called in from the West Forty-seventh Street Station, maintain that the job is an inside one, in that the safe was opened by combination.

On Friday, a sneak thief entered the headquarters of the Lackaye campaign committee, over the Geneva Restaurant, on Forty-fourth street, getting away with a typewriter belonging to Mona Kingsley and a quantity of campaign literature, including papers said by members of the committee to have been important. The police are also investigating this.

KLEIN SHOW OPENS JULY 19

"Pitter-Patter," the musical adaptation of William Collier's farce "Caught in the Rain," which Arthur Klein is producing, will be placed in rehearsal next Monday and is scheduled to open in Atlantic City, July 19.

Will Hough adapted the book and wrote the lyrics and William B. Friedlander composed the score. William Collier will stage the book and Carl Randall the dance numbers. The principals thus far engaged are Billy Kent and Marion Sunshine.

SMOTHERS THEATRE FIRE

CHICAGO, Ill., June 6.—Through the quick wit of Izetta, one of the feature acts playing the Rialto Theatre in Indianapolis, Ind., last week, a serious fire was averted.

One of the acts was using a can of Sterno and it tipped over, throwing fire wherever it spilled. The act, becoming excited, hurriedly left the theatre, sounding the alarm. Izetta, dressing in the next room, quickly soaked a bathrobe in water and hurried in in time to smother the flames.

BURBANK THEATRE, LOS ANGELES, TO BE RAZED AND REBUILT

Famous Old Playhouse, Birthplace of "Peg O' My Heart" and Other Successes, Soon to Be Demolished. New Structure to Have Revolving Stage

LOS ANGELES, June 6.—Immediately at the close of the current theatrical season the old Burbank Theatre, Main street, near Sixth, birthplace of legitimate production in Los Angeles, and for many years under the management of Oliver Morosco, one of the leading American stock houses, will be razed, according to an announcement made yesterday by Fred Wolfe, manager of the house, for Gore Bros., lessees.

It was from this famous showhouse that "Peg o' My Heart" went out to conquer the world and prove the biggest hit of twenty seasons. There such stars as Lurette Taylor, Kitty Gordon, Fay Bainter, Charlotte Greenwood, Margaret Illington, Fritzi Scheff, Jane Cowl, Dustin Farnum, Louis Bennison, Walter Catlett and many others appeared before Los Angeles audiences.

On the site will be built a magnificent 3,500 seat amusement palace to be housed in a ten-story building that will cost about \$2,000,000. The big new theatre will also be known as the Burbank and will be in the hands of Gore Bros. The site, 140 by 350 feet, reaching clear back to Los Angeles street, will be covered by the structure.

Gore Bros. state that the interior of

the rebuilt Burbank will be the last word in modern theatre construction. There is to be a revolving stage that will hold three different sets at once, so that there will be a minimum of waits in the musical comedy productions which will be featured. From the stage and encircling the auditorium will be built a runway large enough to hold 500 people, and wide enough to allow two chariots to race along it abreast.

For smokers, a portion of the gallery will be inclosed in glass. Megaphone devices are to carry the music into the enclosure.

It is further announced that Gore Bros. will work out here the same ideas of production that have made the Hippodrome of New York famous. A company of seventy-five people and a beauty chorus will be recruited in New York this summer.

Architects have been engaged to draw the plans for the coming building, and demolition of the old structure will begin soon. It is believed the rebuilt Burbank can be put up in six months and opened for the last half of the 1921 season.

The deal was handled for Gore Brothers by Mr. Wolfe and for Flora W. Griffin, owner of the property, by Cal F. Hunter, who is in charge of the estate.

"BUZZIN' ROUND" OPENS 15TH

"Buzzin' Around," the new revue by Will Morrissey, is slated to open at the Bijou, New York, June 15, after being opened out of town. It is in two acts, with a number of scenes to each, and will have a cast of thirty-four.

Besides Morrissey, himself, who has the chief comedy role, the cast includes Elizabeth Brice, Lydia Barry, Walter Wilson, Ernest Young, Harry Masters and Jack Kraft as principals. Ivan Rudisill is the musical director. Helen Gladdings is the principal dancer and Aubrey Yates, a tenor, will do specialties. May and Rena Manning have been specially engaged as snowgirls and will do bits.

The ponies are Julie Barnet, Peggy Ellis, Bobbie Burns, Maria Blommaert, Mildred Fennell and Gladys Nagle.

The remainder of the cast includes Adele Le Roy, Ann Swain, Nella Nelson, Adele Kelly, Linnea Theorin, Emilie Spalding, Priscilla Parker, Ruth Carbery, Oretta Lewis, Betty Lewis, Margaret Fry, Mary Cassell, Norman Jefferson, Hal Devine and Carl Rose.

OPENING AT ASBURY PARK

ASBURY PARK, June 5.—"Seeing Things," a new play by Margaret Mayo and produced by Wagenhals and Kemper, will open at the Savoy Theatre here on Thursday, June 10th and will run for three days, closing June 12th. Frank McIntyre and Dorothy McKaye will be in the cast.

On the following Thursday, June 17, and including June 18th and 19th, "Come Seven," the new Octavus Roy Cohen play produced by George Broadhurst, will be seen at the Savoy. Gail Kane, Earl Foxe and Arthur Aylesworth are featured in the cast.

LEGION PUTS ON "ARIZONA"

LOS ANGELES, June 5.—To-night will be the last night of the American Legion Hollywood Post show at Clune's Auditorium. The play, "Arizona," by Augustus Thomas, opened on June 3rd, for a three day run. The proceeds are to go for a clubhouse and theatre for the Post.

The cast was made up of Theodore Roberts, Clara Kimball Young, Dustin Farnum, Bessie Barriscale, Donald Cripp, Roscoe Arbuckle, Monte Blue, Clyde Fillmore, Charles Murray, Sessue Hayakawa, William Desmond, Brenda Fowler, Ruth Renwick, Edward McWade and Jack Holt.

GARDEN SHOW OPENS MONDAY

NEW HAVEN, June 8.—The first performance of "Cinderella on Broadway," the new Shubert Winter Garden production, will be given at the Shubert Theatre, here, Monday, June 14, under the personal direction of J. J. Shubert. The New York premier will be one week later.

The books and lyrics of the play, which is in two acts and twenty-five scenes, have been written by Harold Atteridge and the music is by Bert Grant, with incidental numbers by Al Goodman. Dance numbers have been arranged by Allan K. Foster and J. C. Huffman is attending to the staging.

There will be a chorus of 125 and a large cast, the names of the more important members of which are: George Price, Jessica Brown, John T. Murray, Eileen Van Biene, Stewart Baird, Llora Hoffman, El Brendel and Fle Bert, Renee Delting, Tarzan, The Barr Twins, Homer Dickinson and Gracie Deagon, Mijares, Walter Brower, Maryon Vadie, Al Shayne, The Glorias, Tom Smith and Ralph Austin, Wells, Virginia and West; Al Sexton, Joe Neimeyer, Sam Gold and Earle Edwards, Constatin Kobelev, Albert Housan, Charlotte De Mossin, Tim Daley, John Kearns, Arthur Cardinal, Roger Little, Grace Keeshon, Nora Gallo, Charlotte Sprague, Juliet Strahl, Marie Stafford, Melba McCreary, and Florence Elmore.

TROUBLE OVER SHERRI REVUE

Trouble has arisen between Andre Sherri and the Equity choristers appearing in his revue at the Blue Bird Cafe, Montreal. The revue, it is said, was scheduled to open there on May 16. However, when it was found that more rehearsals were needed, the premiere was put off until a week ago last Saturday night.

The choristers, who have registered a kick with their organization here, contend that their salaries were to begin at the earlier date, according to the terms of their contract, but that Sherri refused to make good the amount.

The revue is the only attraction of its kind in Canada. On the opening night, the place got a couvert charge of \$5. However, the regular couvert charge has been fixed at \$1. The program is long and varied. Sherri, in addition to writing the lyrics to most of the numbers, has staged the production and designed the costumes. The musical setting is by A. Baldwin Sloane.

Among those in the cast are Mario Villani, Julia Gifford, Vanda Hoff, Earl Gates, Del Marie, Edna Moor, Luella Barlow, Esther Francis, Irene Sweet, Joyce Gibbs, Pauline Anderson, Eve Hackett, Pat Cole, Anna Ryan, Agnes Trask, Alice Hahn, Nadine Walters, Jack Lawrence and Fletcher Morris.

MEEHAN TO TAKE OUT SHOW

Leonard "Happy" Meehan, who, for the past nine years, has been connected with Gus Hill's "Mutt and Jeff" show, will, next season, take out a company of Nixon-Nerdlinger's "Little Mose." In the company will be Jerry Sullivan, Al Williams, Charles Gordon, Jack Usher Trio, The Diamond Four and a chorus of fifteen girls.

MUSICIANS ISSUE ULTIMATUM

CHICAGO, Ill., June 6.—The Theatre Musicians' Union has sent an ultimatum to the managers of Chicago theatres, demanding increases averaging 75 per cent. They now receive from \$45 to \$65 per week. The increases will make the minimum wage \$78.75. The ultimatum declares that, unless the managers sign the agreement on the Sunday following July 1, there will be no music in the theatres.

COLISIMO'S TO CONTINUE

CHICAGO, Ill., June 5.—Dale Winter Colisimo, widow of big Jim Colisimo, former proprietor of Colisimo's Bohemian Cafe, announces that the cafe will be operated under her direct management. Dale Winter was one of the leading singers of the famous restaurant, but she will only officiate as the manager hereafter.

SUES WARWICK FOR ALIMONY

CHICAGO, Ill., June 6.—Mrs. Arline Bien, daughter of Ferdinand W. Peck, wealthy Chicagoan, and divorced wife of Robert Taylor Bien, whom patrons of the movies know as Robert Warwick, the actor, sued him in the Circuit Court here yesterday for \$34,444 back alimony. She also asked for a writ to restrain him from leaving the state until the money has been paid. She alleges he earns \$125,000 a year.

The couple were divorced on Oct. 29, 1909, and Mrs. Bien was awarded \$3,000 a year alimony. She charges her ex-husband has paid only \$1,500 to date.

She met and became engaged to Mr. Bien in Paris, where both were pursuing musical studies. They were married in March, 1902, at the home of the bride's father here, the ceremony being one of the most impressive of the society year.

Five years later, to the day, Bien "wilfully deserted and absented himself" from his wife, according to her testimony at that time. Bien, who was the son of a wealthy California land owner, did not contest the case, the divorce being granted by default.

There is one child, Rosalind, now 16 years old.

"SPECS" GET CONVENTION TICKETS

CHICAGO, May 6.—That tickets to the Republican National Convention, to begin here this week at the Coliseum, have fallen into the hands of a group of theatre ticket speculators who are selling them for enormous prices, without turning the war tax over to the government, was learned here this week following an investigation ordered by H. W. Mager, Collector of Internal Revenue.

A corps of seventy-five men were detailed to the task of investigating the sale of tickets to the convention and it is expected that they will make several arrests early this week.

It was stated by Mr. Mager that the sale of three tickets at \$300 each was reported to him and that he intends to collect the government's share, which, under the existing law, would amount to approximately \$450 on this transaction alone.

FILES DE KOVEN CLAIM

David Gerber, the theatrical lawyer, last week filed a claim for \$274.72 against the estate of the late Reginald De Koven, the composer, who died in Chicago January 16, last. In his claim, filed in the Surrogate's Court here, Gerber sets forth that the sum is due him for legal services rendered.

The late composer's real name, according to papers filed in the Surrogate's Court, was Henry Louis De Koven, and he was born in Middletown, Conn., April 3, 1861. In his will, probated last January 29, the deceased described himself as a resident of Washington, D. C. The widow, Anna Farwell De Koven, and her brother, Walter De Koven, were named as executors without bond. He is also survived by a daughter, born in May, 1895.

ALICE BRADY DENIES REPORTS

Reports that Alice Brady is to leave the spoken stage to devote all her time to the screen were last week denied by Miss Brady, who stated early this week that she will appear next season in a new play, "Anna Ascends," which she has already tried out.

"Forever After," her present starring vehicle, will close in Chicago shortly, following which Miss Brady will take a short rest, make another picture and then start rehearsals on her new play, which is to open in the Fall.

"HITCHY" MAKING LONG JUMP

CHICAGO, Ill., June 4.—Raymond Hitchcock, in "Hitchy-Koo," will have to make a flying leap to this city in order to open at the Colonial Theatre on June 10. The company is appearing in Seattle, Wash., this week and will leave on Saturday night, heading direct for this city. The company is scheduled to reach here next Thursday, barring railroad accidents and delays.

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PRESENT B'DW'Y SEASON SAW 145 NEW PLAYS PRODUCED

Of That Number 137 Opened for Indefinite Runs, the Other Eight Being Done for Matinee Performances Only.

Several Will Pass 100 Mark

Theatrical statistics compiled up to last week show that 145 plays were produced on Broadway during the present season, of which eight were done for matinee performances only. This leaves 37 that opened for indefinite runs, or as long as the box office returns made it advisable to keep them working.

Of these plays, two, "The Red Dawn" and "The Phantom Legion," ran the shortest time, doing five performances each. The closing of "The Red Dawn" was aided somewhat by the actors' strike. Of the 137 produced, forty-five have passed their hundredth performance. However, this cannot be accepted as a standard as to whether a play is successful or not, as other details, such as the length of time for which the house has been rented, must be taken into consideration.

It is expected that quite a few will pass the hundred performance mark during the summer. Below is given a list of those produced, together with the number of performances given up to a week ago:

Ziegfeld Follies of 1919, 171; At 9.45, 139; Gaieties of 1919, 87; The Five Million, 81; The Greenwich Village Follies, 232; The Crimson Alibi, 151; A Voice in the Dark, 134; Oh, What a Girl!, 68; The Challenge, 72; The Red Dawn, 5; Chu Chin Chow (R), 43; Those Who Walk in Darkness, 28; Happy Days, 452; Up from Nowhere, 40; A Regular Feller, 31; Lustmore, 23; Nighty Night, 154; She Would and She Did, 36; Scandal (C), 318; Civilian Clothes, 150; Adam and Eva, 312; Friendly Enemies (R), 21; First Is Last, 62; Clarence (C), 300; The Jest (R), 179; Thunder, 33; See-Saw, 89; Katy's Kisses, 13; Roly Poly Eyes, 100; An Exchange of Wives, 19; Moonlight and Honey-suckle, 97; The Gold Diggers (C), 282; The Dancer, 61; The Storm (C), 282; Where's Your Wife?, 65; Dark Rosaleen (R); Déclassée, 257; Hitchy-Koo, 1919, 56; The Girl in the Limousine, 137; Apple Blossoms, 236; Hello, Alexander!, 56; Too Many Husbands, 102; The Faithful, 49; Five o'Clock, 41; Boys Will Be Boys, 45; The Little Whopper, 224; His Honor Abe Potash, 215; The Luck of the Navy, 32; Nothing But Love, 39; A Young Man's

Fancy, 13; On the Hiring Line, 48; The Passing Show of 1919, 280; Palmy Days, 50; Buddies (C), 259; Fifty-Fifty, Ltd., 40; Just a Minute, 40; The Little Blue Devil, 75; The Unknown Woman, 64; The Lost Leader, 31; The Magic Melody, 143; Wedding Bells, 168; Irene (C), 228; The Son-Daughter (C), 223; Linger Longer, Letty, 69; Caesar's Wife, 81; The Rise of Silas Lapham, 47; The Rose of China, 47; Aphrodite, 148; Elsie Janis and Her Gang, 55; One Night in Rome, 107; My Lady Friends (C), 214; Three's a Crowd, 12; Miss Millions, 47; The Phantom Legion, 5; Monsieur Beauchaire, 143; Abraham Lincoln (C), 193; Curiosity, 28; Forbidden, 18; The Sign on the Door (C), 187; For the Defense, 77; Night Lodging, 14; Night Lodging (R), 13; The Famous Mrs. Fair, 183; The Whirlwind, 31; Carnival, 13; Angel Face, 57; Smilin' Through, 175; The Purple Mask, 139; The Acquittal, 138; Always You, 66; The Light of the World, 31; Frivolities of 1920, 61; No More Blondes, 29; The Passion Flower, 144; The Power of Darkness, 40; Pietro, 41; Big Game, 21; As You Were (C), 143; Trimmed in Scarlet, 14; The Night Boat (C), 148; My Golden Girl, 105; Beyond the Horizon (C), 111; Breakfast in Bed, 75; Mama's Affair, 98; The Ruined Lady, 33; He and She, 28; Shavings (C), 122; The Cat-Bird, 33; The Tragedy of Nan, 4; The Wonderful Thing (C), 120; The Letter of the Law, 89; Jane Clegg (C), 112; Sacred and Profane Love, 88; Tick-Tack-Toe, 32; The Hottentot (C), 113; George Washington, 16; Sophie, 79; Look Who's Here, 87; Richard III, 27; Girls of 1920, 78; Musk, 9; The Blue Flame, 48; What's In a Name? (C), 87; The Piper (R), 8; Hamlet (R), 16; Medea, 14; The Ouija Board, 64; Mrs. Jimmie Thompson, 64; Florodora (R and C), 64; Three Showers, 48; Ed Wynn Carnival (C), 64; Lassie (C), 63; The Bonghead, 24; Martinique (C), 40; The Girl from Home, 24; Honey Girl (C), 32; Betty, Be Good (C), 31; Not So Long Ago (C), 31; Oh, Henry!, 21; The Hole in the Wall (C), 73; Foot-Loose (C), 32; The Respect for Riches, 15; All Souls' Eve (C), 21; His Chinese Wife (C), 16; An Innocent Idea (C), 7.

MOROSCO TRIALS TO START

Former Judge Morgan J. O'Brien was appointed referee early this week in two of the Supreme Court actions which Mrs. Oliver Morosco has instituted against her husband, Nathan Burkman and William Klein, the attorneys representing both sides, had agreed in writing that former Judge O'Brien be appointed referee and, as a result, Justice Tierney, sitting in Special Term for Motions, signed an order to that effect.

The trial of the actions before the referee will begin on Thursday of this week. Early last week Mrs. Morosco returned from California, where she went several weeks ago to prosecute litigation she has instituted against her husband in the courts of that state.

PICKS EIGHT BEST PLAYS

Burns Mantle, dramatic critic of *The Evening Mail*, has compiled a list of what he considers the best eight, out of the 140 plays, produced in New York this season. These include: "Adam and Eva," by George Middleton and Guy Bolton; "De-classe," by Zoe Aiken; "The Famous Mrs. Fair," by James Forbes; "Abraham Lincoln," by John Drinkwater; "Beyond the Horizon," by Eugene O'Neill; "Jane Clegg," by St. John Ervine; "Mama's Affair," by Rachael Barton Butler, and "Clarence," by Booth Tarkington.

CLAIMS COLLIER'S PLAY

David Gray, who claims that he wrote the play, "The Hottentot," in which William Collier is appearing at present at the George M. Cohan Theatre, has brought an action for an accounting against Collier and Victor Mapes, the credited authors of the piece, and Sam H. Harris, the producer. He is also seeking an injunction restraining the defendants from continuing the presentation of "The Hottentot."

Gray alleges that "The Hottentot" was originally a play of his called "Gallops," a dramatic adaptation from a series of hunting stories which he wrote. He claims that Mapes helped him put these stories into play form and that, in 1917, "Gallops" was produced, as a play, with Charles Richman and Frances Starr the featured players in the cast. Then he went to Europe as a captain in the aviation corps, Gray alleges, and when he returned to this country he sets forth that Mapes sent him \$800 with the explanation that he (Mapes) had taken several ideas from "Gallops" which were to be used in "The Hottentot."

It is Gray's claim that, recently, he attempted to sell "Gallops" for motion-picture purposes, but he was informed that it was too much like "The Hottentot." As a result, he says, he went to see the latter play and found that eleven of the twelve characters in "Gallops" are appearing in "The Hottentot" under different names.

SELWYN'S ANXIOUS OVER LICENSE

The Selwyns were making an endeavor early this week to have the Commissioner of Licenses render a decision as to whether the revocation of the license of the Harris Theatre, due to the presentation of the film, "Some Wild Oats," would apply to the Fall, when they again wish to make legitimate productions in the house. No opinion was given them and the matter will have to be threshed out before the License Commission next Fall at the opening of the season.

The Harris Theatre license was revoked last Friday afternoon by Commissioner of Licenses John F. Gilchrist, who said the picture "Some Wild Oats," one of several produced by the Social Hygienic Films of America, Inc., is indecent and offensive to public morals. The revocation followed several warnings both to the Selwyns and to the producers, to which no attention was paid.

The film is one dealing with disease and is described as educational by Samuel Cummins, president of the producing corporation, who further states that he had been assured by Health Commissioner Copeland that there was nothing immoral in the picture and that many clergymen, social workers, members of the Health Department and other persons prominent in the political affairs of the city had, at a private showing, indorsed the film as educational.

Cummings further stated that he had consulted the Health Department before he started to make the picture and that it had agreed to cooperate with and help him in every way.

David L. Podell, Cummings' attorney, said that the revocation of the Harris Theatre license does not prohibit the showing of the film at any other theatre in the city, and that, if the license was not regained, his client would probably hire another playhouse.

An endeavor is being made to have the Supreme Court issue an injunction prohibiting the License Bureau from interfering with the production of the picture, and papers have been filed to that end.

"Some Wild Oats" was first shown at the Harris Theatre Sunday night of last week, and men and women were admitted at different hours of the afternoon and evening.

WON'T RE-OPEN KLEIN ESTATE

Mrs. Minnie Doblin, the Brooklyn tailor's widow who sued Philip Klein, as executor of the estate of his late father, Charles Klein, the playwright, lost her suit for an accounting last week, when Justice Callaghan, in the Supreme Court, Brooklyn, decided, after a trial, that the executor had already duly rendered his accounting and had been discharged from his trusteeship for all time by Surrogate Fowler.

More than twenty-six years ago, the late playwright, then living in destitute circumstances, accepted an offer made by the Brooklyn tailor and his wife to pay him \$20 a week for three years. In return, he gave them a one-half interest in nine plays, a few of which he already had written at the time, and the balance to be written later.

Several of these plays proved to be successful, notably "The District Attorney," "El Capitan" and "Heartsease." Mrs. Doblin received more than \$50,000 in profits from these plays alone. The late playwright used to visit the Doblins at their Brooklyn home at least twice each year and pay them their share of the profits.

Now, however, Mrs. Doblin wanted a further accounting of some money she alleged had been received by the estate recently for the motion-picture rights to "Heartsease." She had previously received some money from Philip Klein when he wound up his trusteeship. Nathan Burkman appeared as attorney for the Klein estate.

FREELEY GETS CRAWFORD PART

Vinton Freedley, who closed with "Oui Madame," has been engaged to replace the late Clifton Crawford in the principal role of "My Lady Friends."

MAGICIANS HOLD DINNER

More than 200 guests attended the sixteenth annual banquet of the Society of American Magicians, given last Friday night at the McAlpin Hotel.

First Vice-President George W. Heller, who acted for the president, Harry Houdini, at present making motion pictures in England, read, during the evening, several telegrams from magicians who could not attend.

An interesting ceremony then transpired. As Oscar Teale, the secretary, read the names of those members who had departed, starting with the world-famed Bautier de Kolta, Mrs. Floyd silently placed a white carnation on a table and covered it with a plate, with great impressiveness.

Following the dinner, an interesting entertainment was given by local-and out-of-town magicians. F. J. Bland showed a Chinese effect with the "Okito" cabinet, making a glass of rice and a number of Chinese plaques change places; F. J. Werner occasioned considerable applause with "Chapeaugraphy," an art popularized by Felecien Trewey; Leo Rullman did the dyeing of gloves cleverly, following which "Dornie" slammed across one of the hits of the evening with his brilliant repartee and patter, gathering many laughs and much applause for his manipulative skill and dexterity. His "patter" is incomparable and the impromptu remarks occasioned great hilarity.

Hy Mayer, the cartoonist, presented a number of drawings and lightning sketches and told several humorous episodes of his career. Finch did the eggbag, with all its variations, and Keating did some adroit passes and sleights.

John Clark Murray, assisted by Fred Estelle, presented a cabinet trick. Hands were made to appear, bells and tambourines were rung, and fresh cut flowers mysteriously made their appearance in an uncanny manner and were distributed to the assembled guests. Considerable humor was interjected, which tickled the risibilities of all. Murray's turn concluded the entertainment, and was followed by a dance which lasted till well into the morning.

The guests of honor were Mme. Adelaide Hermann, widow of the late Hermann the Great; Mr. and Mrs. Francis J. Martinka, Mr. and Mrs. Donaldson and Mr. and Mrs. Henry Chesterfield.

Others who attended were Mr. and Mrs. Harry Rouclere, Mr. and Mrs. Floyd, George W. Heller, C. G. Laurens, Leo Rullmann, Oscar Teale, C. Fred Crosby, Richard Van Dien, Mr. and Mrs. John W. Sargent, H. Rea Fitch, Francis J. Werner, John Mulholland, J. Linaberry, C. J. Nagle, Fred A. Eldred, H. C. Weber, Frank Duerot, Horace Goldin, Bill Lykens, F. H. Wobensmith, W. Dornfeld, H. D. Wolfram, Hoyt, Mrs. Geo. W. Heller, Hy Mayer, Mr. and Mrs. Mullholland, Milton Smith, Miss Cushman, Miss Mulcahy, Wm. K. Otis, Harry Starkwell, Leon Turner, Leonore Teagarden, Francis Lock Whitehall, Chamberlin, Augustus J. Reiben, Horatius Adcenter, Wm. Cluster, Dr. Adams, Julius Dresbach, Fred Estelle, Fred Keating, L. B. Hoyt, Maximillian Toch, W. A. Ranson, Jean Irving, George Brown, Isaac Twamley, Mr. and Mrs. Hardeen, Mr. and Mrs. J. Weiss, Mr. and Mrs. N. J. Weiss, Miss Gladys Weiss, Mr. Nathan, Gladys Hardeen, Mr. Burger, Miss Nestoy, Miss Muller, Mr. and Mrs. Sayward, Mr. Vermyle, Miss Alice Love, W. H. Lenz, Mr. and Mrs. Rullman, Mrs. Lohmar, Miss McClannen, Mr. Dodge, Mr. Crittenden, Raymond, Mr. Fred Schultz, Walter Gibson, Chas. Dimonti, S. William Bailey, William Meyenberg, Mary E. Cherry Norris, Rev. F. W. Norris, Isaac Kemp, L. S. Wolverton, Theresa Seitz, Alfred J. Eichler, Mr. A. L. Hoosis, Miss Burger, Miss La Croix, Mrs. Isaac Kemp, Miss Minnie Seitz, Miss Theresa Seitz, Miss M. E. Banter, Wm. Martin, Miss Joyce, Agnes Fulton, Mr. H. Armstrong, Lambert Wolverton, Tom Jones, Harry Wilkins, Martha Henningson, John M. Ready, Mr. Watson, Mr. Weber, Mr. Weinman, La Violetta, Leah Headlath, Toch, Vilas, Paul, Nagle, Irwin, Holly, Harrington, Dr. Henel, Dr. Harpel, Mr. Guest, Mr. Grimes, Mr. Eldred, Dr. Davis, Ladson Bitler and

NAME KLAU AND ERLANGER SOON TO DISAPPEAR ENTIRELY

Attorneys, Last week, Crossed It Off All Papers in Connection With the Liberty Theatre and Others Are to Follow. Former Partners Going Different Ways.

The name "Klaw and Erlanger," and its equivalent, "K. and E.," is shortly to disappear from the theatrical horizon. This name, which, up to a few years ago, was the most potential one in the theatrical business, is to ultimately pass entirely out of existence, because Marc Klaw and Abram L. Erlanger have dissolved partnership and are now conducting their theatrical affairs as individuals.

Last week, the joint name was rubbed out of existence so far as it related to the Liberty Theatre, on West Forty-second street, held in the name of the Klaw and Erlanger Amusement Company, a corporation organized more than eighteen years ago and in which Klaw and Erlanger were the principal stockholders and officers. Upon consent of all the stockholders, obtained at a meeting held for the purpose May 26, last, it was "Resolved that it is advisable and desirable that the corporate name of this company be changed from Klaw and Erlanger Amusement Company, to the Two Thirty-four West Forty-second Street Corporation. A. L. Erlanger, president, Marc Klaw, secretary."

The individuals mentioned retain their stock in the re-named corporation merely as individuals, among others, the same as they do in several other corporations which figure in their erstwhile joint theatrical functionings. And, they also each still retain an interest in several plays which they produced jointly, not the least of which are "Ben Hur" and "The Velvet Lady." However, so far as is possible, the joint name will be withdrawn

SACRAMENTO PARK OPENS

SACRAMENTO, June 3.—Joyland Park, here, opened for the Summer season last week with the "Joyland Follies," organized by the Coast Amusement Company. The roster of the company includes Dick Darling, producer and leading comedian, E. J. Smith, comedian, Dot Lewis, soubrette; Dale Wilson, prima donna; Harold Raymond, character man; Jerry Ross, juvenile man and eight chorus girls, Violet Olney, Lorette Wilson, Claire Holloway, May Morris, Babe Walters, Ruth Felcher and the Oakley Sisters. Change of bill weekly will be the policy.

MAITLAND, FRISCO, CLOSES

SAN FRANCISCO, June 6.—The Maitland Playhouse closes its season to-day after a successful consecutive run of thirty-six weeks, all of which time was devoted to plays of the highest standard. The closing bill was "The Tyranny of Tears."

The new season opens early in September. This is the only theatre here which closes for the Summer season, owing to the fact that the majority of its patrons are season subscribers and the bigger part of them usually leave the city for their vacations.

RAVINA TO GIVE OPERA

CHICAGO, Ill., June 5.—Ravina Park is preparing to give a summer season of Grand Opera, opening later this month. The management announces that it has secured contracts with a number of noted Chicago Grand Opera singers to appear there during various portions of the Summer season. Armando Agnini has been appointed stage director.

RE-DECORATING CHICAGO HOUSE

CHICAGO, Ill., June 5.—The Windsor Theatre will undergo alterations and redecorating this Summer, which will cost the management \$15,000. Van Sietz, manager of the Windsor, is planning a trip to California, following the completion of the alterations at his house.

from wherever it still exists.

The Klaw and Erlanger Amusement Company was organized May 23, 1902, with a capitalization of \$150,000. The stock consisted of 1,500 shares, par value \$100 each. The original subscribers to the corporation's stock, each of whom was one of the four directors provided for in the certificate of incorporation, and the number of shares originally held by each are as follows: A. L. Erlanger, 3 shares; Marc Klaw, 2 shares; Solomon K. Lichtenstein (of the firm of Wise and Lichtenstein, the corporation's legal advisers at the time) 3 shares; Jacob W. Mayer (who built the Liberty Theatre) 2 shares.

Now, however, it appears that not only did the original stockholders increase their holding substantially, but others, including the estates of former stockholders, are the holders of large blocks of shares. The present stockholders and the number of shares they own are given as follows:

Estate of William Harris, 165 shares; Estate of J. E. Heimendinger, 100 shares; Harriet L. Heimendinger, 50 shares; Morris Heimendinger, 15 shares; Anna S. Lichtenstein, 145 shares; R. Mown, 65 shares; Ella May Lane, 25 shares; Melvin Lane, 25 shares; J. G. Mayer, 75 shares; Marc Klaw, 250 shares, and A. L. Erlanger, 250 shares.

Those mentioned hold a total of 1215 shares of the capital stock, which means that the holders of 285 remaining shares have not been mentioned in the application to change the name of the corporation.



EDYTHE BAKER

"TEN FINGERS OF SYNCOPATION"

Miss Baker, whose talent, personality and youth charms and captivates the elite of theatre-goers at the Ziegfeld Frolic nightly. At the Frolic this winsome artiste is presenting her piano specialty, indefinitely.

Miss Baker, who was formerly with Harry Fox in vaudeville, is the composer of "Dreaming Blues," and is making many piano rolls for the Aeolian Co. under exclusive contract.

WELLS GETS PETERSBURG HOUSE

RICHMOND, Va., June 6.—Jack Wells has executed a lease whereby he will take over the Academy of Music, Petersburg, one of Virginia's oldest theatres, for a term of five years. The house will become a part of a circuit of Virginia theatres controlled by Wells and W. G. Neal, and will play dramatic and musical attractions only. The theatre is owned by house for several seasons. George B. Carter, who has managed the

DIPPEL OPENS "GYPSY LOVE"

CHICAGO, Ill., June 5.—Andreas Dippel has again opened the Auditorium Theatre with "Gypsy Love" and will attempt to make the play a paying proposition during the Republican convention. The theatre opened two weeks ago and remained active but one week, due to bad business.

Dippel, however, believes that, with the thousands of strangers and visitors in our midst, the overflow from the regular houses will wander down to the Auditorium.

"THE SHE DEVIL" NEARLY READY

Chicago, Ill., June 7.—It is announced that "The She Devil" is slated for an appearance in Chicago early next month. Word arrives that Martha Hedman, lately playing in "The Hole in the Wall," in New York, has been engaged as co-star of Arthur Byron for the Chicago engagement.

GIRL FILM EMPLOYEE MISSING

Chicago, June 5.—Alarms have been sent to the police of surrounding cities to be on the look-out for Minnie Massass, employed here by the Pathé Exchange. Miss Massass has disappeared and her family have appealed for assistance in finding her.

"WONDERFUL THING" BOOKED

Chicago, June 5.—"The Wonderful Thing," is booked for the Princess Theatre here, opening Aug. 16. It will have the same cast that played it in New York.

ADLER WINS OVER MEARS

The question as to just what constitutes a theatrical season was again argued, last week when the case of Felix Adler against John Henry Mears was brought to a special arbitration by the Actors' Equity Association. Following a lengthy session, the case was settled in favor of Adler, after his arbiter, Lyman Hess, introduced a decision handed down by the Appellate Division of the Supreme Court, to the effect that there can be no specific date for the opening or termination of a general theatrical season.

William Oviatt, representing Mears, contended that the latter was justified in extending two weeks' notice to Adler, in that his contract was dated 1920 and the theatrical season ended four days prior. Adler, who holds a run of the play contract was given notice two weeks ago that his engagement would end June 5.

The decision holds that Mears must either permit Adler to continue on with the Century "Midnight Whirl" until the show closes, or pay the latter's salary, as long as the attraction plays, not to exceed September 1.

Mears' row with Adler is said to have had its start in the latter's refusal to share several of his numbers with a member of the chorus.

FITZPATRICK SORE AT EMERSON

James W. Fitzpatrick, international vice-president of the Four A's, has preferred charges with that organization against John Emerson, growing out of allegations made by the latter in his debate with Wilton Lackaye at the Hotel Astor on last Sunday week.

Fitzpatrick claims that Emerson's remark, recorded as "I don't believe in the methods in vogue with William Fitzpatrick of hitting manager on the head with an axe," was derogatory to his (Fitzpatrick's) character.

Emerson takes the whole affair as a joke, declaring that he did not mean to slander Fitzpatrick, but merely used the expression as a figure of speech.

Frances Merlin, press agent for the Lackaye platform, is up before the Council of the Actors' Equity Association on two charges. The first is an alleged interview published in a theatrical newspaper, in which Merlin is said to have questioned the honesty of an Equity financial report and the other grows out of the latter's conduct at the last business meeting of the organization, held several weeks ago at the Astor.

DILLINGHAM HAS BIG PLANS

Charles Dillingham plans the production of ten new musical shows next season, including the Hippodrome show, Fred Stone in "Tip-Top," Joseph Hawthorn in "The Half Moon," and Raymond Hitchcock in "Hitchy-koo, 1920." He will also send "Jack o' Lantern," out on tour, with Doyle and Dixon heading the cast. "Apple Blossoms" goes to Chicago in August. "The Night Boat" continues for the Summer at the Liberty, and the Globe will house "The Scandals of 1920."

WILL KING COMPANY CLOSING

San Francisco, June 7.—The Will King musical comedy company, it is announced, will positively close its long engagement at the Casino Theatre June 19th and, after a six weeks' vacation, open at the new Loew Metropolitan Theatre in Oakland for an indefinite run, where the same policy as adopted by the Casino will be in vogue, adding six vaudeville acts.

STATE CONGRESS QUILTS

CHICAGO, Ill., June 5.—This week marked the final life of the State Congress theatre as a vaudeville house. It has closed its doors and has passed into the hands of painters and decorators, who will put it into shape for its opening Aug. 15, on which date a musical comedy stock company will present shows.

JOHN NASH BACK

CHICAGO, Ill., June 5.—John Nash, business manager of the Western Vaudeville Managers' Association, has returned from the East where he went to hold a conference with the heads of the Orpheum Circuit.

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THE NEW YORK CLIPPER

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REPORT COHAN AND HARRIS COMING TOGETHER AGAIN

New Twenty-two Year Lease Upon Grand Opera House Site, Chicago, Taken Jointly, Adds Color to Rumor—

Been Separated Since Actor Strike

CHICAGO, June 5.—Local theatrical people have been discussing a report that George M. Cohan and Sam H. Harris are to rejoin hands next season in the theatrical producing business and that the old firm of Cohan and Harris will once more figure in the theatrical firmament as it did before the actors' strike. The report gained currency through the announcement made to-day that Cohan and Harris had jointly signed a twenty-two year lease on the site of the present Cohan's Grand Opera House on North Clark Street, owned by the Hamlin estate.

On this site, according to the announcement, they plan to build a new theatre which will cost approximately \$350,000. The old structure will be demolished at the end of the current theatrical season and, in its place, a new 1,000-seat house will be erected.

The new theatre has been designed by A. N. Rebori, architect, and the house

will contain no gallery—simply an orchestra floor and one balcony.

At the present time the theatrical structure contains an office building which is occupied for the most part by theatrical people and music publishing concerns. But the new structure will contain no offices except such as will be used by the executives connected with the new theatre. There will also be no stores in the building.

Cohan and Sam Harris announced the severance of their partnership relations shortly after the actors' strike. No reasons were given, nor has rumor succeeded in assigning any definite reason for the split, especially since their personal relations seem to have undergone no change.

However, both have produced separately since that time. Cohan has produced "Mary" and "Genius and the Crowd" and has produced "Honey Girl" and is credited with being interested in several pieces produced by the Selwyns and Arthur Hopkins.

PATHE SIGNS EDGAR LEWIS

Five Edgar Lewis productions are assured for Pathé distribution during the coming year, under a new contract just signed by Lewis and Paul Brunet, vice-president and general manager of Pathé Exchange, Inc.

This is exclusive of "Sherry," which has just been released, and "Lahoma," which Lewis has just completed for release in the early Fall.

Lewis will continue his policy of featuring the story rather than the star, and is to be granted every facility to produce the type of feature for which he is noted. He has at his command finances sufficient to enable him to go to the limit in obtaining what he desires pictorially.

SHUBERTS HAVE FOUR NEW PLAYS

The Shuberts have four new plays, three of which will open during the current month. The piece which has been selected for Henry Hull is now announced to be "Crucible," a four-act drama by Leighton Graves Osmun. Faire Binney will appear opposite Hull.

"Don't Be Afraid" is the title of a new comedy by Avery Hopwood, now rehearsing under the direction of Philip Bartholomae, which will be given its premiere by the Shuberts on June 21st.

Clare Kummer's "The Lights of Duxbury" will open on June 14th. A new three-act drama by Octavus Roy Cohen, called "The Scourge," has also been accepted for production and will be given its premiere on June 28th.

PRICE'S STOCK CO. CLOSES

HARTFORD, June 3.—The Knickerbocker Producing Company, which has been playing Summer stock at the Parsons Theatre, here, will close its season to-morrow, June 5th.

Alonzo Price has been producing the shows for the company, and, with Irene Powar as leading woman, has put on "Oh, Lady, Lady," "Up in the Air," and "Sometime."

GET AUSTRALIAN RIGHTS

The Australian and South African rights to "Adam and Eva" have been disposed of to J. C. Williamson, Ltd.

Australian rights to "Polly with a Past," another Middleton and Bolton comedy, have been sold to J. N. Tait.

GARDEN BECOMES CLOTHES SHOP

Madison Square Garden, the home of circuses, dances, carnivals, prize-fights and the like, will become a clothing shop for an indefinite period on June 21st, under the direction of Moe Levy. I. L. Levy has rented the place for the firm.

SETTLES EQUITY CLAIMS

Rather than bring a complaint filed against him by Equity members of the "Up In Mable's Room" company to arbitration, Ben Forester, the producer, last week handed over to the association a certified check for \$92.40, the amount in question. The complaint was filed some time ago as the result of a canceled booking, for which the players claimed they were docked one day's salary.

According to Forester, this took place in Charlotte, N. C., where the house was closed for renovation purposes. The producer stated that, inasmuch as he had been notified of the canceled booking in ample time to secure another date, he would rather settle the differences with Equity, minus the formalities of arbitration. He further stated that he has also sent checks to all the "Fido" members of the cast and several others not belonging to any organization.

IT'S HELP YOURSELF, NOW

CHICAGO, Ill., June 4.—The North American Restaurant, Chicago's leading vaudeville-Cabaret dining place, has been turned into a "help yourself" eating house. A strike of waiters two weeks ago caused the manager to immediately suspend its vaudeville and orchestra and replace it with a cafeteria policy.

"GOLDEN GIRL" OPENS AUG. 2

"My Golden Girl," the Victor Herbert musical piece which Harry Wardell produced several months ago in association with Walter Jordan, of Sanger and Jordan, is scheduled to reopen again next season on August 2, in Brooklyn, it was learned early this week.

CHICAGO USHERS STRIKE

CHICAGO, Ill., June 6.—The twelve girls employed at the Palace Music Hall as ushers, struck on Wednesday night and were replaced with new help. There was very little confusion and the patrons were seated in an orderly manner.

HAMMOND PICKS BEST PLAYS

CHICAGO, June 7.—Percy Hammond, the theatrical critic, has named as the four best plays of the season, Barrie's "Dear Brutus," Roi Cooper Megrue's "Tea for Three," Booth Tarkington's "Clarence," and William Somerset Maugham's "Too Many Husbands."

"DADDIES" IS CLOSING

PROVIDENCE, R. I., June 5.—David Belasco's "Daddies" company closes its season of thirty-eight weeks at the Majestic Theatre, this city to-night. The show has been playing continually since September 18th. This is its second season.

LAMBS' GAMBOL RAISES \$22,000

The Lambs' Annual Public Gambol, given at the New York Hippodrome last Sunday night, was attended by a gathering of theatrical folk and others that filled the immense auditorium from pit to dome, with standing room at a premium. As a result, the club is over \$22,000 to the good.

The boxes were filled with many notables, among whom were Mary Pickford and Douglas Fairbanks. They attracted considerable attention, especially when "Doug" was called upon by R. H. Burnside to auction off an autographed program, and Mary was presented with a huge bunch of roses.

On the stage, Fairbanks said he would do a few stunts if he only had the room and then proceeded to ask for bids. A voice from the gallery started with \$100, and John Emerson, from a box, said \$200, whereupon Fairbanks introduced the bidder to the audience and boosted his aspirations as next president of the Equity, suggesting that cheers be given in unison. After a couple of trials, led by Fairbanks, which produced but weak results, some one in the balcony said "\$300, Lackaye," and the motion picture star asked for the Lackaye adherents to "bearcat" for him also, although feeble enthusiasm was aroused. Calls of "this is an entertainment and not an election," then caused Fairbanks to cease his political activities and proceed with the sale of the program, which was finally bought by Mary Pickford for \$1,250.

Wilton Lackaye auctioned off another program which was signed by Mary in the box and succeeded in inducing Joe Schenk to part with \$250.00 although Lackaye claimed he could have done better had he not been given such a "tough spot."

The Hippodrome was donated for the occasion by Lamb Charles Dillingham, and the entertainment which was directed by R. H. Burnside, lasted from eight till midnight. Opening with a minstrel first-part that disclosed many notables of the dramatic, vaudeville, motion picture, musical comedy and legitimate stage, Burnside, the first interlocutor, introduced Joseph Grismer as his successor, who, in turn, was succeeded by Wilton Lackaye and De Wolf Hopper.

Specialties were introduced by Sam Hardy, Ernest Truex, Walter Lawrence and Tom Lewis, Scott Welch, Jack Hazard and Robert Emmet Keane, Holland Dixon, Herbert Waterous, John Dooley and Walter Knight. Hansford Wilson made one of the hits of the evening with his dancing.

Ed Wynn, astride a horse, drew a number of legitimate laughs from the audience through his witticisms, and horse-laughs from the horse, due to his efforts to remain seated.

"Presidential Possibilities," a satire on the "Floradora Sextette," and the presidential aspirants, was staged by Lewis Hopper, with Geo. MacQuarrie, William Burress, John Willard, John Rutherford, Richard Gordon, Paul Nicholson, Herbert Waterous, Al Waldron, Ralph Bingham, Louis Casavant, Thomas Conkey and Hal Forde, made up to represent the candidates, and Fred Santley, Harry Clarke, Carl

Haydn, Al Kappeler, Robert Rice, Robert Ober, Hobart Cavanaugh, Lynne Overman, Sam Ash, Vinton Freedley, Ralph Whitehead, Morgan Coman, Phil Riley and Maurice Lavigne as the double sextette girls.

"The Golden Egg," a sketch by Edward Peple, written around the present day labor unrest, was interesting and convincing. The labor leader, Billy O'Shan, was played by Thomas Findlay with true artistic perception and force, and with the following cast:

John Clark.....	Frederick Burton
Major Eldridge.....	Richard Gordon
The Governor.....	Charles Waldron
Billy O'Shan.....	Thomas Findlay
Dick Moley.....	Frank Doane
Tom Brannon.....	Ed. Flammer
Hans Karlesen.....	Louis Casavant
Karl Schwartz.....	William Burress
Ivan Zekowitz.....	Charles Halton
A Striker.....	Thomas Walsh

"A Little Surprise," with music from "The Night Boat," was given, with Harry Clark, Alfred Kappeler, Ralph Whitehead, Lynne Overman, Sam Ash, Vinton Freedley, Joseph Santley, Phil Riley, Robert Ober and Morgan Coman as the chorus, following which Paul Dickey presented his one-man military drama, and won many laughs and much applause.

Chic Sale, with his admirable characterization of the old man, blew his way to appreciation on the old horn.

"The Grand Finale," by Emmet Corrigan, was, constructively, an interesting skit, and was given with the following cast:

Gilbert Del Cato.....	Lieut. B. C. Hilliam
Henri Fouchard.....	Ed. Durand

THE OLD MASTERS

Liszt.....	Silvio Hein
(Guy Kendall and Stewart Wilson)	
Beethoven.....	Victor Baravalle

(Otto Kruger)

Gounod.....	F. W. Singhi
Marguerite.....	Vinton Freedley
Mephistopheles.....	Walter Wilson

The concluding revue, entitled "Bleaty Bleaty," and described as "The Lamb's Spring Revue," was cast in seven scenes, with Earl Benham, Clarence Nordstrom, Will Deming, Hal Skelly, Richard Taber, Ralph Whitehead, Howard Cavanaugh, Percy Helton, Stewart Wilson, Frederick Howard, Robert Strange, Thomas Conkey, Reginald Mason, Alfred Kappeler, John Rutherford, Robert Middlemass, Scott Welsh and Ralph Morgan.

It was written and produced by Hassard Short, lyrics by Kenneth Webb, and conducted by the composer, Roy Webb. Many beautiful costumes were worn, especially those representing the various jewels.

Assisting Burnside as stage directors were George Marion, Robert Strange, Frederick Burton and Lewis Hooper.

Programmed names of those who sat in the first part, which was entitled "Some Party," include: Sam Ash, Harrison Brockbank, Reginald Barlow, Barney Bernard, William Burress, Frank Belcher, Earl Benham, Ben Burt, Emmet Corrigan, Thomas Conkey, Harry Clarke, Arthur Cushman, Will Deming, Doyle and Dixon, Vinton Freedley, Richard Gordon, J. R. Grismer, Sam Hardy, Silvio Hein, John E. Hazzard, Phil Ryley, Percy Helton, John Hendricks, Rapley Holmes, Raymond Hubbell, B. C. Hilliam, Lewis Hopper, Carl Haydn, William J. Kelly, Alfred Kappeler, Robert Emmet Keane, Thomas Lewis, Walter Lawrence, Wilton Lackaye, Reginald Mason, George Marion, Paul Nicholson, Ignace Martinetti, Clarence Nordstrom, Robert Ober, Lynne Overman, Jed Prouty, Al Phillips, George MacQuarrie, Hal Forde, Robert Strange, Hal Skelly, Fred Santley, Joseph Santley, Richard Taber, Ernest Truex, Ernest Torrence, Ed Wynn, Ralph Whitehead, Scott Welsh, Hansford Wilson, John Willard, Bob Woolsey, Stewart Wilson, Ro. Webb, Fred Walton, Al Waldron, Chas. Winninger, Harry McClockey, Ralph Bingham, Edward Earl, Frank Croxton, Robert Pitken, Henry Duffy, Gitz Rice, Ed. Campbell, William Eville, Edward A. Paulton, Dwight C. Leeper, Lionel Adams, Charles Dow Clark, James Bradbury, Jr., Maurice Lavigne, Earl Metcalf, David Burton, Bob Rice, Herbert Waterous, John Rutherford, Louis Casavant, Adrian H. Rosley, George E. Mack, Harry R. Allen, Ralph Dean, Charles Bowers, Harold Vizard, Charles McNaughton, Morgan Coman and Clyde North.



MARGRET EVANS
INGENUE

40 Weeks Orpheum Route
IRVIN ROSEN'S "KISS ME"
Management HARRY WALKER

VAUDEVILLE

PAN STARTS NEW BOOKING JUNE 20

BEGINS WITH CHATEAU

CHICAGO, Ill., June 7.—The Pantages Circuit will take over the Chateau Theatre, this city, on June 20.

The house was formerly one of the northside strongholds of the Western Vaudeville Managers' Association. It is one of the Asher Brothers' Theatres and, when the new Asher vaudeville house is completed in Englewood, this coming Summer, it will also play vaudeville supplied by the Pantages Circuit.

This will give Pantages three houses in Chicago, the Great Northern Hippodrome being the largest addition of the three. The Pantages Circuit has also The Peoples Theatre on the southside, but this house is at present playing feature motion pictures.

WILLA H. WAKEFIELD BANKRUPT

Willa Holt Wakefield has filed a petition in bankruptcy, signed in the County of Multnomah, Oregon. She states her liabilities at \$9,429, and no assets. Her residence is given as the Hotel Pennsylvania, New York.

The creditors are Daniel Doran, Long Branch, N. J., \$5,000; National Printing and Engraving Company, two claims, aggregating \$1,401, on one of which for \$529, judgment was recorded Jan. 2, 1920; Castelberg's, Baltimore, Md., \$987, and Benzel & Co., \$803.

"GALLANDO" IS SENTENCED

"Gallando," the clay-modeler, in private life known as John Gallender, who was found guilty of assault in the third degree for having abused his daughter, was sentenced to the penitentiary for an indefinite term by County Judge Haskell last week. He may serve from three months to three years.

A plea for a new trial was refused by the court, as was also a request by Gallando for permission to remain in jail pending application for a certificate of reasonable doubt.

CONVICTED OF KEEPING TAX

CHICAGO, Ill., June 4.—The first jury conviction to be returned against theatre managers and ticket speculators who have failed to turn in war taxes collected from the public was obtained on Friday against Abraham Grossman, one of the owners of the Empire Theatre, on West Madison Street. Sentence has not been pronounced yet.

CENTURY CONCERTS DROPPED

There will not be any Sunday concerts at the Century until early in September, owing to the fact that the Shuberts are planning alterations in the auditorium. The only time these can be made will be between the Saturday and Monday performances of "Florodoro."

NEW MOORE-MEGLEY REVUE

Moore and Megley are to produce a new revue next August, in which Buster Santos and Jaques Hayes will be featured, with a fourteen-people cast. Cliff Hess and Milton Schwartzwald will write it and Al Leighton will stage it.

ARNAUTS IN "JOY BELLS"

LONDON, Eng., June 5.—The Arnaut Brothers, musical clowns, who are appearing in this country for the first time, were a special attraction during the last week of "Joy Bells," the Albert De Courville revue.

NEW ACTS

Bert Rule, formerly of Brennan and Rule, will be seen in a single shortly.

Lou and Jean Archer will be seen in "Tailor-Maid," a new song cycle by Eddie Buzzell, under the direction of Lawrence Schwab, next season.

J. N. Fissinger and Jack Waldron, formerly with Emma Haig, have teamed up and will do a new dance act staged by Sammy Lee, produced by Grace Vanderbilt and directed by Floyd Stoker and Lawrence Schwab.

"Your Wife and Mine" is the title of a new sketch to be presented in Elizabeth by Stoker and Schwab on June 10th.

Whalen and Walker, and Gene Morgan, both new acts, by Abe Feinberg.

"Bits," a new revue with special music and lyrics by Swanstrom and Morgan, staged by Walter Brooks and with the following cast: Delphine Dawn, Walter Gallagher, Irving Glick and the Wood Sisters.

Lester Lewis and Jack Lee, in a new skit entitled, "Two Souls Who Need Mending."

Harry Ellis, formerly of Ellis and Irwin, opened on Monday at Pittsburgh in a new single.

Charles McDonald and Barney Fagan are preparing a new dancing act which will shortly be seen on the Keith Time.

Floyd Stoker will present a new act called "Moonlight," by Tom Swift and John Mulgrew, featuring Pauline Lord in a cast of five people. It will open at the Riverside on June 21st.

Barnett Beasley, who recently closed on the road in "Somebody's Sweetheart," is rehearsing a new vaudeville act with her sister, May Beasley. They will do a singing, dancing, violin and piano routine.

Lawrence O'Sullivan, who formerly did a single, is to open shortly in a double act written by himself, entitled, "The Blarney Stone By Proxy." Associated with him will be Peggy O'Neil, a former musical-comedy favorite.

VESTA TILLEY GETS ALBUM

LONDON, Eng., June 4.—When Vesta Tilley ends her long and successful career as an artist, to-morrow night, concluding her farewell engagement, she will be presented with a "farewell album" on the stage of the Coliseum. In the album will be the signatures of her admirers throughout the land. After to-morrow night, Miss Tilley will not appear again, unless at some special charity benefit.

PUT IN CAFETERIA

Following the example set by the Fifth Avenue Theatre, a tea room was opened last week at the Harlem Opera House, where light lunch is served between shows.

One of the upstairs rooms, back stage, has been decorated in white and green, the tables are painted white and the lattice work adds to the attractiveness of the place. Sol Le Vey, the manager, was the first patron.

CLAIM DRESSING BUSINESS

Dick Henry and Carrie Adelaide have complained to the N. Y. A. that Martini and Fabrini are infringing on a piece of business which is original with them, it consisting of putting on clothes while dancing in front of an audience. They ask for redress.

FORM NEW TWO ACT

Harry Armstrong, formerly comedian with the "Sailor's Revue," and Eddie Wakefield, last in a production, have teamed up in a vaudeville act, with a song, talk and dance routine.

RATH BROTHERS ARE WRATHFUL

Rath Brothers have asked that Prosper and Maret be ordered to stop using the "throw away" off-stage for an exit. They claim it is original with them.

KEITH ACTS ENTERING MOSS BILLS

SOON WILL BOOK ALL

While no definite announcement has been made regarding the policy of the new Keith-Moss combine, the Keith office has been gradually planting its acts in the Moss houses. Recently, Wilbur Sweatman followed a Palace engagement with one at Moss's Hamilton, and, this week, Bert Earl and Girls, a Keith act, is appearing at Moss's Broadway for a second week. This "planting" will undoubtedly keep up until Keith acts are playing all the Moss houses.

The Moss office last week announced that it was B. S. Moss's intention to build a theatre in every locality in which Fox or Loew had one and that Keith would book the houses.

It was also stated that sites for several new theatres in Brooklyn, the Bronx, Long Island City, and neighboring boroughs and towns have been purchased and, in some places, houses would be taken over.

AMERICAN MUSICIAN JAILED

TORONTO, May 28.—Maestro Ernesto Sestero, described as a musician from the United States, was sentenced in the Sessions yesterday to three months at the Jail Farm for obtaining \$370 by false pretences. The complainants were pupils who claimed that Sestero induced them to pay him for musical instruments which were never delivered.

GEORGE REED DIVORCED

CHICAGO, Ill., June 5.—George Reed, vaudeville and musical comedy comedian, was divorced by Mrs. Helen Reed before Judge John J. Sullivan, here, this week. Reed left his wife some time ago and married another woman in New York, it was claimed.

SPRAINS ARM IN FALL

Phil Goldbrick, in ascending the stairs at the N. V. A. last week slipped and fell heavily, badly spraining his arm. He was unconscious for several minutes and a doctor was phoned for, but friends succeeded in reviving him before the physician arrived.

MYRTLE TO RUN DURING SUMMER

The Myrtle Theatre, on Myrtle and Evergreen avenues, Brooklyn, is to remain open all Summer, playing a two-day split as its policy, and returning to three shows daily in the Winter. It is booked from the Eckl office.

"TARZAN" DOES \$12,000

The week's business of "Tarzan" at Moss's Broadway totaled about \$12,000, half of this coming in on Sunday and Monday. The picture is retained for a second week, as is also Bert Earl and his girls.

CLAIM HEAD-TO-HEAD TRICK

Potter and Hartwell claim that the Headleys are infringing on their "Head-to-head proscenium trick," and ask that the latter team omit the trick in the future.

CHOOS BUYS ACT

George Choos, producer of girl acts, has bought "Vanity Fair" from Yvette Kaviat, who produced the turn.

UP-STATE HOUSES CLOSE

The Mozart Theatre, Elmira, and the Orpheum, Kingston, have closed for the summer.

ACTOR HELD IN BANK ROBBERY

CHICAGO, Ill., June 5.—Frank Tynn, a female impersonator, was arrested here this week charged with being an accessory in a robbery of the Old Colonial Trust Company of Boston. The firm lost \$21,000 through the disappearance of its bank messenger. Tynn was a pal of the messenger and made a trip out West, where the bank employee died. Tynn had in his possession, when arrested, \$6,000 of the stolen currency. He is being held here at the detective bureau and will be taken back to Boston to face trial.

OFFERED TANGUAY \$5,000

CHICAGO, June 6.—Charles Doll, who is putting on midnight revue in Ike Bloom's cabaret here, situated at Wabash Avenue and Twenty-second Street, has offered Eva Tanguay \$5,000 for four weeks' work, it became known to-day.

The vaudeville headliner turned down the offer because she is under contract to fulfill other theatrical engagements.

ASTOR BOOKED IN U. S.

LONDON, Eng., June 5.—A. C. Astor, the ventriloquist, who returned here recently after a successful American vaudeville tour, is spending his vacation at Silloth-on-Solway. He will return to the United States to start a thirty weeks' tour of the Keith time at Boston, in September.

HAVE THREE VAUDEVILLE HOUSES

WEST NEW YORK, N. J., June 6.—There are now three vaudeville houses in town, with the opening last week of the Rialto. The Rialto and Wilson, both owned by the same interests, are booked by Eli Sobel, of New York.

NONETTE IS IN HOSPITAL

HARTFORD June 3.—Nonette is recovering from a serious nasal operation here at a local hospital. Her husband, Alonso Price, has been producing shows for a stock company at the Parsons Theatre.

COURT, NEWARK, CLOSES

NEWARK, N. J., June 7.—The Court Theatre here closed its vaudeville season and will be run as a "straight" picture house during the Summer, re-opening as a vaudeville house in September.

DOBSON GETS 47 WEEKS

Frank Dobson and Sirens, under C. B. Maddock's management, will open this week for a forty-seven week tour of the Orpheum circuit. The act is booked up until next May.

MOSS'S COLISEUM OPENS SEPT. 6

B. S. Moss's newest theatre, The Coliseum, now building, will open on Labor Day, September 6th, with the new Keith-Moss policy of eight acts.

WANTS SALARY FROM SHARPE

Billy Abrams has filed a claim for one week's salary against Billy Sharp, manager of the "Broadway Echoes," a Pantages house at Vancouver.

BRONNER SIGNED BY SHUBERTS

Cleveland Bronner has been signed for five years by the Shuberts. He is preparing "Dream Fantasies" for the Century Roof.

OPENING NEW COMEDY ACT

Harry Wells will open shortly in a new comedy sketch, called "Look-out Inn," with a cast of five people, featuring himself.

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VAUDEVILLE**PALACE**

An act with dogs, cats, pigeons and a rabbit, under the name of "Kluting's Entertainers," opened the bill, and, while nothing essentially new was shown, nevertheless, it is a well presented, neat act.

Nelson and Cronin made a home run in the second position and scored heavily. They were called to the plate twice after their part of the game was over and forced to encore each time. They put over a number of popular songs with exceptional delivery.

Horace Goldin made his first appearance at the Palace since he started on a world tour and, while his act is not as big and stupendous as formerly, it nevertheless is interesting and entertaining. For an illusion act, it worked fairly smoothly for the Monday matinee. But the failure of the assistants to properly attend to the curtains was noticeable and Goldin was visibly annoyed. His illusion "From Film to Light," in which a girl apparently walks from a moving picture onto the stage, was nearly spoiled twice by carelessness of the "grips." The position seemed too early, and had Goldin been placed further down on the bill better returns would have no doubt been received. At that, he took a couple of curtains.

Sylvia Clark slipped on the carpet strip as she entered, but laughed it off with "Now who did that? I'm slipping already," and then proceeded to put over a hit of no mean proportions. She did the same act reviewed recently at several of the other houses and was a riot, being forced to make a speech of thanks after the sign was changed and the lights up for the Mosconi Brothers, who followed.

Closing the first part, the Mosconi Family, who certainly are favorites at this house, danced their way into several recalls. The "sister" received a hand on her entrance and a wallop of applause for her very rapid imitation of Louis' acrobatic dance evolutions.

Following many jokes of yesteryear, under the subtitle of "Topics of the Day," Al. Lydell and Carleton Macy, assisted by Lida Leah, in "Old Cronies," formerly played by Lydell and Higgins, went over fairly well. Lydell does a typical old man in a convincing manner and with life-like fidelity, Carleton Macy, as Cyrus Whitlock, depicted a "sea-dog" in a natural manner. Bedellah Peevy, bit, was acceptably rendered by Miss Leah.

The skit is good for a number of laughs, but is talky and lacks action and situations. A short dance by Lydell brings the act to a conclusion.

Pat Rooney and Marion Bent, in the Edgar Allen Woolf revue, "Rings of Smoke," appeal chiefly through the personality and popularity of Pat himself and his agility and ability in a line of dancing of which he has set a certain and much imitated style.

The act is a pretentious one, with special scenery and hangings and with six different sets. Some fast dance numbers and a quota of tuneful melodies are introduced around a theme, the basic idea of which is utilized in the show in which Sam Bernard and Irene Bordoni are appearing, "As You Were," although the treatment is diverse.

The opening is neat and the finale curtain cleverly arranged. But the punch of the whole act is the dancing of Rooney, which was a riot. The act seems a trifle too long and, although there is no let up in the "pep" of the performers, there is a certain similarity in the subject matter of the different scenes, even though the details differ.

With a few well chosen comedy remarks and a novel encore bit in one, while they were setting the stage for the next act, Pat thanked the audience and put in a "plug" for the next act.

It was a tough spot in which to get laughs, but Collins and Hart succeeded in amusing about half a house with essentially the same act, with the exception of the parrot, that they have been doing since Tony Pastor was a boy, but at which the audience still laughs.

H. W. M.

SHOW REVIEWS

(Continued on Pages 10 and 11)

COLONIAL

In front of a drop representing a clock store, two grandfathers clocks are discovered. Oakes and Delour, inside of the clocks, raise them and do a dance, the orchestration of which, with its cuckoo and tick-tock effects, was most clever. Going to Three, the couple do a routine of dances, starting with a waltz, and doing a neck spin with a volplane effect which brought hands, a number of Russian steps, a couple of which were first introduced into vaudeville in this country by Gus Sohlke and a number of rapid pivots and whirls for the finish. The act started slow but was an emphatic hit and responded to several bows.

Rice and Newton have original talk and songs and True Rice a peculiar method of his own in putting his points over. He is, in addition, a clever dancer and a good acrobat. The full somersault, with a twist, was great. The girl looked pretty and was a splendid foil.

Whipple and Huston, in their sketch "Shoes," were a hit and the Du For Brothers, who followed them with dances, embracing triples, instep dancing, high-kick kicking and many other variations in the art of terpsichore, fared very well and deserved all the approbation they received.

The Rigoletto Brothers closed the first part with the same act reviewed recently. One of the brothers still does the muscle posing, with nothing on but a pair of trunks and sandal boots and the usual expressions of dislike for this sort of thing were heard by several women, one of whom remarked, "It's disgusting."

A rehash of old jokes and compilation of remarks, mostly of antiquity, was flashed on the screen before Harry Carroll and Company repeated the revue that made such a hit last week. Carroll has changed a couple of numbers and the last encore is slightly different. Otherwise, the act is the same and made the same hit as before. Also everything we said last week goes just the same this week. The act is there forty ways, the girls are pretty, talented, and work with a vim, spirit, dash and seeming enjoyment of their work.

Just why no other producer has hit upon the idea of a resume of the melody bits, nicely arranged for the finale of a revue, an idea used some years ago both in musical comedies and burlesque to a certain extent, seems strange. This plugging of the melody reminiscently recalls the tuneful impressions of the whole act. It is a valuable asset and has an underlying psychology that is, from a production point, beneficial. The saving of the "Shimmy" bit for just a flash at the finish, shows keen and clever judgment. Carroll was forced, after several encores, to make a speech.

Myers and Hanford have an exceptional act, both from a novelty standpoint and in the technic of their delivery, both of which are a welcome relief. Opening, double, with a number, they make a hit right off the reel and gather a lot of laughs with their rendition of "Down in Arkansas." Following this, one of the team sings perfectly "straight" and with sincerity "Neath the Shade of the Old Apple Tree." He has a strong voice of pleasing quality, which, together with his manner of putting it over, brought a spontaneity of applause seldom accorded a ballad. The "Saw" trick, whereby tunes are made to emanate from an ordinary saw by bending and striking it and further drawing a cello bow over the edge, sent the boys over exceptionally strong. For an encore, that naive bit of apple-eating business, was immense.

The Aerial Valentines closed a good bill.

H. W. M.

OPHEUM

Bert and Lottie Walton open with a dance offering in which they show some ability as dancers and poor judgment as singers. There seemed to be something missing in the act, that mysterious something that just keeps them from being very successful.

Bert Howard followed their rather cool reception and did very well, considering his position and act. He offers a piano-logue, which includes some real playing and a lot of comedy bits.

It remained for the Amoros Sisters, billed as "These French Girls," to start the applause steam-roller going. Their variety of song, dance, comedy and acrobatics, put over in whirlwind style, sent them over with a whiz that was a treat to hear. They snap their material across in real showmanlike way and they had to take an encore, with several bows attached, before they left.

Mr. and Mrs. Jimmy Barry, in their amusing character playlet, "The Rube," duplicated the success of the preceding act and had the audience literally in stitches, so heartily were they laughing. The act tells of a country bumpkin who comes to the city to show them that a rube can put it over a city-bred man every time. The manner in which he demonstrates the truth of his statement was thoroughly diverting. They were assisted by a third party, acting as stage doorman.

Gladys Clark and Henry Bergman have returned to the vaudeville fold after a rather protracted absence and demonstrate that absence really makes the heart grow fonder. The reception accorded them upon their entrance was very gratifying. Their new offering is called "Songs of the Moment," and in it they display ability that they never showed before. Miss Bergman is still the delightful comedienne she always was. Bergman showed that, not only could he sing, but that he can dance and be funny as well, which surprised his audience. They are assisted by the Crisp Sisters and an unbillied pianist, who did his part satisfactorily. The Crisp Sisters dance with a daintiness that refreshed, and their work was very cleverly done.

Following intermission and the usual preliminaries to the presentation of the second half of the bill, came a comedy riot in the person of Burt Gordon and Gene Ford, who offered "Recital Classique." Gordon is inserting a bit of originality here and there and the result is that several new laughs are gained. They got so many laughs and so long and loudly were they applauded that they had to come back for a curtain speech. They stopped the show with their nonsense. Gordon made a bad break in his speech of thanks, which fell flat.

Solly Ward and Company, including Marion Murray, in "Babies," a comedietta with a touch of pathos, were forced to work in their street clothes, due to the non-arrival of their baggage. Despite this, however, they scored just the same. Ward was screamingly funny as a hen-pecked husband, who revolted at his wife's treatment. The act concerns a couple who are at loggerheads and shows an episode from their daily lives.

Anna Chandler, assisted by Sidney Langfeld at the piano, scored a hit of more than ordinary proportions, for she was forced to come back and render an encore after she and Langfeld had left the stage, and the next act had prepared to go on. Miss Chandler is singing special songs, with the exception of her last, a request number. Langfeld rendered capable aid as pianist and Miss Chandler was excellent throughout.

Maria Lo and a company of poseurs, in "Art Studies," presented several pleasing porcelain pictures, holding them in very nicely till the end. It was a good show all around.

S. K.

RIVERSIDE

The Worden Brothers, in a well put on acrobatic and foot juggling act opened the show. The acrobatic bit which opens is particularly good but the big flash is the juggling of four big balls at the finish.

Dave Roth, in the second position scored strongly with his piano playing, violin and dance imitations. The imitation of a motion picture theatre pianist was about the best thing in the act although the Georgie White dance at the finish won him numerous recalls.

John Guiran and La Petite Marguerite have a dance revue which with a little revision will rank with the best of the many dance offerings shown in vaudeville this season. Assisted by an unprogrammed violinist, pianist and dancer the young couple show a collection of dances which are particularly fine. The opening number by Guiran and Marguerite gave promise of big things but the balance of the act failed to keep up the interest awakened by the opening number. Guiran's solo dance was excellently put on and the solos of the violinist finely executed although it would be better to introduce a dance between them. The Apache number with which the act ended seemed out of place in an offering which started out so auspiciously.

James B. Donovan and Marie Lee did well with their comedy offering which brought up to date has all the marks of a new act. Donovan was as amusing as ever with his Irish comedy and Miss Lee danced gracefully.

Bert Errol, with a number of gorgeous gowns, his soprano voice in fine form, closed the first part to much applause. His vocal numbers were well selected and he sings remarkably well especially in the upper register. Among the various female impersonators Errol ranks first vocally and he makes the most of it.

After Topics of the Day in the second half Frances Kennedy entertained with some new songs and comedy characterizations. She still tells of the card playing ladies who are so pleasant to each other when speaking but are full of caustic sarcasm as soon as one gets out of hearing. Several songs, some special and others of the published variety were included in the act which was well received by an audience which made up in applause what it lacked in numbers.

Ciccolina, the grand opera tenor, rendered a number of operatic selections in a voice which while pleasing in the lower and upper register has in the middle that white quality which is the failing of so many Italian singers. He sings with fine vocal style, especially his operatic numbers, but when he attempted the rendition of songs of the type of "Pal of Mine" and "Mother Machree" he showed plainly that this is not his forte. His enunciation and phrasing is poor due doubtless to his unfamiliarity with the language, and this detracted from the effectiveness of his singing. His stage presence is fine and he sings with a freedom and lack of ostentation so common to the operatic singers who stray into vaudeville, that his work was a pleasure to hear and behold. One of the big hits of the bill was scored by him.

Dainty Marie has made a change or two in her act since last seen at this theatre but the feature of course is her remarkable work on the rings. She opens with a song telling of the meaning of her name and then goes into a dance. After this the curtain was raised and she executed a half dozen or more stunts which she guarantees will reduce any male or female suffering from an excess of avordupois. If they do not kill the one that attempts to perform them, they will reduce all right.

Victor Moore and Company in his revival of the old sketch "Change Your Act" closed the show and held the audience in until the final curtain, a feat of which he may well be proud. W. V.

VAUDEVILLE

ALHAMBRA

The Sterlings started things going not only literally, but really, for they presented a roller skating act that was a treat for those who have seen other skating acts. The turn has oodles of speed, snap and go, and, from the very start, had things humming. They uncorked some difficult dance steps while on the rollers. The electrical effect at the finish brought them back for an encore.

Lew and Paul Murdock bill themselves as a couple of boot-leggers, but we think they mean legbooters, for these boys sure do shake a mean hoof. They are a well contrasted pair who dance very nimbly, singly and doubly, and have a routine that combines old stereotyped steps with original ones, resulting in a very pleasing dance offering. They scored deservedly, working hard to get over.

Maud Earl and company, in "The Vocal Verdict," a vehicle which has served this talented young lady for some time, held the third spot. She was in excellent voice on Monday night and every note could be plainly heard, despite a noise from a building adjoining the theatre. Miss Earl scored hit of which she might well be proud, as her reception was a really rousing one.

Eddie Borden should be crowned king of hokum comedians. In his entire act he did not once attempt anything that looked like real work. He just kids around all over the stage and the way he makes the folks laugh defies description. Just a bunch of nonsense, put over with a lot of personality. At any rate, we must give the devil his due, and Borden cleaned up a large sized hit.

Anatol Friedland, assisted by some eight girls and Neil Mack, held the following position, along with the headline honors, which he shared with Jimmy Hussey. Freidland's act is a well-staged song revue, with a few dance bits interpolated for color and relief. He works at the piano and looks very well in a summery outfit. Mack, working as musical director and solo specialist, did excellent work in the pit and on stage. The assisting company, billed as Emilie Fitzgerald, Lucille Fields, Marie Hall, Vera Valmer and four girls, who do not get any billing, did very well in their end of the act. The turn went over with a bang that should have satisfied Friedland and his retinue. Eddie Borden came in for a few extra bits with the girls.

Tom Patricola and Nellie Kelley then offered a nut comedy turn that stands in a class almost its own. Patricola worked like a Trojan, dancing, jesting, fooling, playing, falling, in fact doing anything to gain laughs. And he got them too. Miss Kelley did several dance numbers very well and also aided in putting over some good comedy bits. Patricola poured perspiration while he worked, but the hand he received surely recompensed him for his efforts. It was real and deserved, at that.

Jimmy Hussey, who, with Freidland, shares the honor of being chief box office attraction, proved his popularity the moment he stepped on stage. He did not have a minute to himself, for, judging by the way they encored him and called him back, he could have kept on singing all night and even then not satisfied them. The act is the same as before, except that the eccentric dancing drummer is gone. The rest of the routine is unchanged, except for a few original quips here and there. The act was a knockout, nothing else.

Robilio and Rothman, two fellows who have a corking good hand-to-hand lift turn, closed the show and deserved much better treatment than they got. However, most of the audience stayed to see them, and they received just recompense for their patience. They will be further reviewed under New Acts. S. K.

SHOW REVIEWS

THE ROYAL

Hazel Moran, billed as "the girl with the lariat," opened the show and roped in a good sized hit. She claims to be the only woman who can swing an eighty-foot rope, which she did. In addition to this, she executed a number of interesting stunts, some of which would have made an old time cowpuncher sit up and take notice. This act proved an ideal opening number for a well balanced and highly diverting bill.

Arthur Stuart and Hazel Kelly, offering a whirlwind of double and solo stepping, went over big in second spot. Both dancers are possessed of considerable grace and know a thing or two about jazz stepping. Stuart's several impersonations were well done and Miss Kelly, in addition to her clever dancing, shows a promising voice. When it comes to pep, Stuart and Kelly are there.

Grace Huff, supported by Ralph M. Remley and a company of two others, then offered a laughable comedy sketch entitled, "Just Like a Man," dramatized by Frank Craven from a story by Dorothy Donnelly Calhoun and Gladys Hall. In it, the author has culled a quantity of the bright sparkling wit that has done so much toward making him one of the best comedians on the musical comedy stage of today. Not only is every line clever; it also contains a good, hearty laugh.

Marguerita Padula, in her song study of boys, scored a fair sized hit, and, after a half score curtain calls, refused an encore. She is possessed of a well rounded voice, which is particularly brilliant in the upper register. Her program is well balanced and rendered true to form.

Jane and Katherine Lee, assisted by William Phinney, playing a return engagement, closed the first half of the bill. These two clever youngsters registered one of the biggest hits of the day.

Following intermission, Eddie Buzzell and Peggy Parker scored with their "message of good cheer," as the program put it. Miss Parker is a particularly charming young lady, possessed of a high kick and a pleasing personality. Buzzell, well known to the Bronx audience, had little difficulty in upholding his end of the bit.

Amelia Stone and Armand Kaliz, in "A Song Romance," written by the latter, offer one of the best acts to be seen in vaudeville today. Both are possessed of exceptionally good voices, and dance pleasingly. Kaliz's potpourri of French-American rag songs stands out as one of the best numbers in the offering. Paul Parnell is at the piano.

Jimmy Lucas, with Francene, brought home the bacon in his rollicking nut act, "Vampires and Fools." Lucas fills the latter role to a T, while Francene doesn't make a half bad vamp. They jazz along very nicely.

Anderson and Yvel offer seven minutes of roller skating stunts and score a good sized hit for their trouble. This act closed the show. E. H.

OPENING FOUR IN BROOKLYN

Four new productions of the Shuberts will be presented within the next six weeks, all of them at the Shubert-Crescent, Brooklyn. This policy of giving their new shows their first city showing at the Brooklyn house, places the theatre in rank with the Shubert houses in Manhattan.

The shows and dates on which they will be presented are as follows: Henry Hull and Faire Binney in "The Crucible," by Leighton Graves Osmun, no date set, "Don't Be Afraid," a "miracle comedy," by Avery Hopwood, on June 21st, "The Lights of Duxbury," by Clare Kummer, on June 14th, and "The Scourge," by Octavus Roy Cohen, on June 28th.

BRIGHTON BEACH

With the exception of a few front rows, the house was practically empty on Monday afternoon.

Alfred Farrel and Carley opened the show. Their act consists of making rag pictures on canvas. Miss Carley tried to put over a song, which was sadly out of place, while working on a picture.

Florence Hobson and Eileen Beatty is a good act for the number two spot. With a little jazzing up, it might deserve a better one. As it stands, they have too many ballads in it. However, Miss Beatty deserves praise for her rendition of the difficult shadow song from "Dinorah." Their four hand piano renditions also pleased.

With Harry and Emma Sharrock, there began to be a ray of sunshine, as their opening brought forth a round of applause. But the reviewer is inclined to think that the dialogue and business while putting up their tent is time-worn. As it stands, it is an excellent mind-reading act and scored big, but, with clever dialogue, it would score a double knockout.

The Hedley Trio were handicapped by the non-appearance of a member. It might have been a clever act if the other member appeared. But, as seen, it was obviously short.

Closing the first half is a very worthy spot for William Seabury and company. Seabury is a very capable dancer and has the ability of surrounding himself with clever and beautiful dancing girls. The act opens in one. Seabury then puts over a song and proceeds to introduce his dancing girls, each doing an individual dance, after which Seabury does an original effort, which brought forth well-deserved applause. The lights are then switched out and you are transformed into a Japanese setting, where the Hope Sisters are discovered attired as Japanese maidens and doing a jazz dance. Seabury then does special dances and the act winds up with a big dancing ensemble. The production and costumes are gorgeous.

Big City Four followed Topics of the day. It well deserves being billed as "the sweetest dancing act in vaudeville," and scored heavily with a clever number called "Needle-de-um."

Roscoe Ails, his jazz band and Midgie Miller, stole the jazz honor of the bill. They opened in one and put over some clever hokum. They then wound up in three, with jazz band playing peppery tunes. They were a riot and did several encores.

Patricola is a charmingly tall lady who can put over jazzy numbers, and knows how to "fiddle up" on the violin. Very well liked. Johnson, Baker and Johnson closed the bill. Usual juggling act. M. M.

GETS \$30,000 FOR EYE

James J. Dealy was awarded a jury's verdict for \$30,000 against Gus Hill, Inc., in the Supreme Court last week. He claimed that on Feb. 19, 1918, while playing in "Mutt and Jeff" in Gallipolis, Ohio, the flareback of a pistol, discharging a blank cartridge, struck him in the left eye and caused a total loss of sight in that optic. He said he had complained that the revolver was unsafe.

CITY COLLEGE REHEARSING SHOW

The senior class of the City College of New York is now rehearsing its annual musical-comedy presentation, to be given on Sunday evening, June 20, at the Morosco Theatre. The show is called "Bye-Bye Beowulf," the book by Francis E. Faragoh with the music by Ned Levin. Edward Eliscu is directing rehearsals.

INSOMNIA KILLED CRAWFORD

LONDON, May 5.—The coroner's verdict on the death of Clifton Crawford, the actor, who fell from a fifth-story hotel window here last Thursday night, was that the late actor's death was accidental and due to insomnia, from which it was testified, he had suffered a long time before his demise.

Crawford was buried in Edinburgh today, beside the graves of his parents. The funeral services were held here and were in charge of his uncle, Harry Hunter, of Deal. Many American theatrical friends of Crawford, who are here at the present time, attended the funeral.

Clifton Crawford was born in Edinburgh, Scotland. Twenty-two years ago he came to this country and, a short time after his arrival, appeared in vaudeville in Boston. His initial appearance was not a success, so he embarked upon the business of selling golf balls, at the same time giving golfing lessons, for he was exceptionally adept at the game. In fact, he was an amateur golf champion at one time.

It was while Crawford was appearing in amateur performances at various golf clubs in New England, that he was discovered at the Providence Golf Club, where he did a monologue, by Robert Barnett, director of the Boston Cadets. Barnett asked Crawford to write several numbers for "Miss Simplicity," one of the Cadets' amateur shows. Later, one of the shows was produced professionally and Crawford was given a job in the chorus.

Afterwards, he obtained a speaking part in the Joe Hart show "Foxy Grandpa," from which show he became a member of the cast of "The Three Twins." In the latter show, following its opening at the Herald Square Theatre here, he achieved considerable fame as a comedian.

In 1914, Crawford achieved success in London, where he appeared as the principal comedian in "After the Girl." He afterwards appeared in this country in "The Quaker Girl" and "Her Soldier Boy." Then he appeared in vaudeville over the Keith Circuit and, more recently, appeared in "My Lady Friends" at the Comedy Theatre.

MOROSCO HAS MANY SCRIPTS

Oliver Morosco will leave for Los Angeles the last of June to try out a number of new plays at Los Angeles. Among some ten in number will be the new play "Whistler," written by Pauline M. Cavanagh and Sarah J. Curry around incidents of importance in the life of the famous artist.

A new farce by Owen Davis, "Marry the Poor Girl," will open in New York at the Morosco Theatre the latter part of August and "Wait Till We're Married" will inaugurate the new season at the Fulton. This latter play is by Hutcheson Boyd and Rudolph Bonner and will be produced by special arrangement with Oliver D. Bailey.

Among other plays to be tried out are: "The Clam Digger," by Eleanor Holmes Hinkey; "Seven Miles to Arden," by Anna Nichols; "Conquering Fate," by Rita Creighton Smith; "Mom," by Rachael Barton Butler; "The Humming Bird," by Maude Fulton; "Slippery McGee," and "Rose of the Ghetto," both from the pen of Edward Rose.

"Civilian Clothes," "Mama's Affair," "The Bird of Paradise" and Charlotte Greenwood in "Linger Longer Letty" will go on tour. Productions in London include "Mama's Affair" and "Lombardi, Ltd."

NEW SPANISH WONDER TENOR

MAPRID, Spain, June 5.—Madrid is tolling the praises of a new singer, Antonio Morteno de Espinosa, by name, who made his debut recently in "Carmen," and created such an impression that the press has hailed him as a second Jean de Reszke.

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VAUDEVILLE

CITY
(Last Half)

Leon and Mitza followed the overture with a routine of strong-man, hand-balancing and perch work. They do some novel stunts in their line of work and found no difficulty in getting applause.

Dora Hilton and Company, the latter consisting of a pianist, were a hit in the second spot. Miss Hilton has a pleasing voice and has arranged a good repertoire of operatic and published ballads, which she delivers effectively. She took an encore and left them applauding.

"Hands Up" is the name of a playlet presented with a cast of four children and two adults. The children all are attractive and thorough artists. The one fault that can be found with them is that more attention should be paid to their make-up, which was inclined to be overdone on the oldest boy and girl. They have a cleverly written sketch about a burglar, showing how the daddy of the children cured his youngest boy's ambition to follow that "trade." He dresses up as one and in the midst of one of their games, interrupts and tries to scare the youngsters. Instead, the youngest gets hold of his revolver and holds him up. He tells his older brother to call a policeman, whereupon the baby sister yells, "Don't get a policeman, let Willie shoot him!" This line is a howl.

The lad then announces that he has changed his mind about being a burglar and daddy pulls off his mask and discloses his identity. After the excitement is over, he asks the boy if he really meant what he said about not wanting to be a burglar and the lad replies, "Yes, I want to be a policeman."

Sherman and Rose followed the news reel, with a dance offering. The two offer some good numbers, among which is the opening Mazurka and several Russian numbers.

Ed Marshall is doing the same routine of talk and cartooning which he presented on the big time last season, with a few elaborations. About the only change he has made is the formal day dress which he now wears. He would look much better in a tuxedo.

Jim Coglan and Ben Bard, assisted by a woman in their closing number, offered a routine of talk and songs that went over well. They will be fully reviewed under New Acts.

Ben Bernie is also using practically the same act he has been showing for the past few seasons. He has added a few new lines here and there, but not many. The "camel" gag would be better placed if thrown out. His other material got laughs and he was called back for an encore, playing the Yiddish "Over There" bit.

Witt and Winters closed the show with a strong-man act.

G. J. H.

AUDUBON
(Last Half)

Due to the Summer season coming on, the Aububon is cutting down somewhat on the headline vaudeville attractions.

The Thames Brothers, who, despite their names, have a German appearance, followed the orchestra's overture of "The Sunshine Girl". No matter what the team's nationality may be, it is to be given credit for putting together a good routine of strong-man and hand balancing work, with some apparatus that was new work. Every stunt is a thriller and each bit of apparatus shown is different from the other acts of this kind show.

Clarence Nordstrom, juvenile, last seen with "Nothing But Love", assisted by a pianist, not billed, offered a number of songs and a dance. He was a solid hit and was not permitted to leave until he had taken two encores. He will be fully reviewed under New Acts.

Elsie Williams and Company have an amusing sketch. It was more than amusing to this audience and turned out to be the laugh hit of the show. Two men make up the company, one taking the role of an old man and the other that of a young husband, with Miss Williams as his twenty-four-hour bride. The scene is laid during their first dinner together since being married. They have resolved that they will never quarrel. During the meal, the wife spills some salt and starts to tell about the quirrels that result from such a thing. Hubby tells her that the fact that salt is spilled doesn't always mean a quarrel. She replies that her mother says it does. Then they quarrel, kiss and make up. The cast handle the turn excellently.

Margaret Farrell, recently with the Shubert "Galettes," has improved 100 percent since she last played vaudeville. This is especially noticeable, as Miss Farrell is using the same act she formerly did and scores much better with it. She has put in a few new published songs, but the routine remains the same, film bits and all.

Lane and Plant were a comedy hit. The boys have a fairly good routine of talk, but had a wonderfully easy audience to work to, and, therefore, put over their comedy to better results. They also offer some fairly good singing bits.

McNally, Dinus and DeWolf are doing their same old routine of acrobatic dancing and talk and scored with it.

G. J. H.

SHOW REVIEWS

PROCTOR'S 23rd ST.

(Last Half)

With a fast perch and "risley" act, the Hayatake Brothers opened the show, giving it a good send-off. The half somersault and twist, and the full somersault, foot to foot, were the best and received hands.

Frank Maltese and Company in "The Wrong Mrs. Appleton," a sketch that Maltese has used for some years with a number of different casts, failed utterly to get over, due to the style of comedy and the amateurish playing. The "Charley's Aunt" idea has been worked so many times and overworked so many more, that it is no longer funny, no matter how many variations may be rung in. Trying to make an audience believe that a daughter would not recognize her own mother, even when she kisses her, from a man with a dress and wig, is stretching their gullibility to an unwarrantable extent. Maltese should whitewash his hands. They are probably sunburned, but looked dirty from the front, especially so in view of a line spoken by Tanbury, "Your hands are so soft and white."

Bert and Betty Wheeler, with the same act reviewed many times in these columns, were the hit of the bill. Betty's singing found much favor. The nut comedy of Bert was a scream. The act took its usual quota of bows and could have taken several encores if so desired.

Chas. R. Sweet got over better at this house than when reviewed at the Harlem Opera House, but will have to change his material if he wants to make the hit he formerly did. He probably cannot account for the fact that though he used to be a headliner on the two-a-day, he now cannot get a spot. But, if he would have a new act written, he could surely put it over.

"Pot Pourri" closed the bill and is a good flash. The "DeKolta Flowers" trick from the paper cone, drew a hand. The switch is well made at the finish. A larger "load" might be used to advantage as the flowers do not fill the parasol. The birds worked well and the American eagle, with its wings spread out, drew a hand. A very fair closing act for the pop houses.

Detailed reviews of Ferguson and Francis, Byron Brothers' Band and Chas. R. Sweet will appear under New Acts.

H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Lillian's Dogs did not seem to work as well as usual. One of them was started from the wings several times, but would not go to Lillian, even when she repeatedly called it and the trick had to be cut. This did not materially affect the act, however, and a fair hand was received at the finish.

Manning, Feeney and Knoll, three men with strong singing voices and who know how to put numbers over, were a decided hit. A solo dance got over nicely and the comedian punched over quite a few laughs.

Several bows were taken and an encore "Hambone, Darktown, I Ain't Goin' to Work No More," was used to good results.

"How About You?" a sketch which will be specially reviewed in the New Act column, was a novelty and one of the hits of the evening.

Following the sketch, Sol Levy, instead of opening in his usual way, has changed the "Unuh, I Want a Girl," into "Unuh, Can I Get a Girl?" His remarks drew a number of laughs and were more tempered than usual, with better results.

Dillon and Parker, with the same act seen by this reviewer at the Fifth Avenue recently, were a hit at this house and took a number of bows. The girl draws the line from the eyes out too far and the opening dress, which is very plain, might be changed for one that is less so.

Mel Klee did an act that dates, in part, from the time that Hodges and Launchmere were just starting to do a double.

"Take the \$500 and buy me a stone," was told by the latter team thirty years ago. The doctor joke about the girl being sick and the doctor saying "move over" and lying down beside her, is coarse and of the vintage of the Civil War. "When I get through this song, make me come out and dance." Is a direct appeal for a hand. The name "McAlpin on the towels" is as old as the McAlpin hotel. Talking about the other acts on the bill in a comedy vein is well enough, but speaking of Lillian, the first act, and saying she and her husband "have been married sixteen years and all they have is that bunch of boudoirs," is vulgar and suggestive and should not be tolerated.

Vera Sabina and Company closed and held most of them in. The Egyptian dance was

feet, the toe dance next and Vera looked well in a short dress of pink. She danced to the music of Moszkowski's A major waltz and then did a jazz dance on her toes. A solo dance by the man was followed by a Spanish dance by Vera, who later displayed some very good high kickings. The act went fairly well in the closing spot, but nothing sensational.

H. W. M.

KEENEY'S

(Last Half)

The McKinnon twins, billed as Miss McKinnon, in their novelty turn, opened the show and had the audience puzzled for awhile at the seeming rapidity with which, as they thought, the girl made her changes of costume. However, the discovery that there were two girls exactly alike and with the same voices, came as a surprise. The girls did well, taking an encore.

Bowan and Bowes, in a comedy singing, talking and dancing act, not different than numerous others of the same type, held the number two spot. They are clever, work smoothly and have their routine well arranged. They scored a hit because of their efforts to please. The girl works as a "kid" of seventeen and the man as a nut comedian.

Sutter and Dell, in a novelty bicycle turn, were third. Sutter works as a "nut-nance" telegraph boy and takes a great many falls and bumps, all laugh provoking. He has some very funny mannerisms and, as someone in the audience remarked, "looked like a dressed-up monkey." His work on the wheels was good and he showed a few stunts that were very nifty. Dell, working "straight," performed a routine of stereotyped wheel stunts with snap and speed.

Frank Bush came next. He tells an assortment of dialect stories that brought laughs from that part of the audience which heard him, at any rate. He will be further reviewed under New Acts.

Hall, Kimmey and Webb, in a song and dance act, followed the Pathé Events and presented rather clever offering. With all due credit to the others, the little soloist took the most applause of the act. She possesses a sweet, pleasing voice and a personal charm which is irresistible. The others dance rather well and received their due measure of plaudits.

Finley and Hill, in a song and comedy turn, had no trouble in making a hit. The pianist possesses a good falsetto as well as a good natural voice and employed both to advantage. The girl has looks and voice and the "plant," working as a stage hand, has a voice which proved an agreeable surprise to the audience. They took an encore and several bows for their portion.

Swan's Sea Lion closed the show, holding the interest of the audience. For a further review see New Acts.

"Just a Wife" was the feature film.—S. K.

FLATBUSH

(Last Half)

Thursday afternoon's attendance was almost nil and, as a consequence, the show appeared half-hearted. There were not more than 250 people in the house, if that many. The reason for the sparsity of patrons was the annual baby show which took place nearby that afternoon and the components of the usual afternoon audience were either there or at the ball game, three blocks away.

The Mae Va Duo opened the show with a dance offering that seemed lifeless and anemic. Had there been a larger attendance they might have done better. Their routine consists of classical dancing, the woman specializing in toe work. Whatever the disadvantages they worked under, they could have injected more pep into their work, for it lacked life and fire.

Baker and Rogers, who followed, didn't seem to take the audience seriously and kidded along, getting a few laughs here and there. They sang their numbers, did their bits and got quite a round of applause, all things considered. We have seen these two to much better advantage and expected more of them than we saw at this show.

The Schwartz Brothers, assisted by a tall, well-built, good-looking girl, offered their novelty act "The Broken Mirror." It is a sketch telling of a loose limbed servant who breaks a very valuable mirror belonging to his master. Afraid of discovery, he stands back of the frame and, when the master comes to look in the glass, mimics his actions and motions. This was a riot of laughter, such as it was, and many hokum bits were introduced. The act is very cleverly worked out.

William Diek has a personality that wins at once. There is something about the manner in which he works that seems to take hold of an audience and makes him a prime favorite. In addition to this asset, he plays the guitar with lightning rapidity and sings to a degree. He stomped things with his act and had to take three encores.

Claude and Marion Cleveland got numerous laughs with their comedy turn, most of the fun being put over by Marion, a rough comedienne of good proportions. They scored, taking an encore.

The three Kitamura Japs closed the show with a risley act that went over with a bang. They have introduced a new whirlwind finish that was a sensation.

Shirley Mason in "Treasure Island" was the feature.

S. K.

JEFFERSON

(Last Half)

A man and woman make up the Florence Duo, which opened the show with some tumbling and acrobatic work. The pair offer a fairly good routine of its kind and went well.

Grace Hanson is singing a routine of published songs in the same manner that made her popular at Proctor's 125th Street Theatre. She will do nicely for the average small time audience, but has a lot to learn before she will do for the better houses.

Vokes and Don were a solid hit from start to finish. The dog is new, but has a wonderful ability to portray a "sousie". Vokes' offering is entirely different from the one seen when the act was known as "Officer Vokes and Don," and is better. The drop is very effective and the prop lighting effects, with the patrol wagon,

Wilbur Sweatman and Company, the latter consisting of drummer and pianist, scored with their jazz routine. Sweatman's work with the clarinet, especially the bits using two and three at one time, is sure-fire with the average audience and did not miss on this one.

Cecil and Bearnice, two girls, one working in boy's clothes, followed with a line of talk and songs. The deception was effective in voice and appearance, but they can improve their material to advantage.

"Women" is a comedy sketch. The turn has some good spots, but drags in others.

With some speeding up, it will do better.

Nestor and May, man and woman, the latter working somewhat on the old style of Rose Stahl, found favor with an offering of songs and talk. They deliver their material well.

"Step Lively!" presented by Mildred Rogers and four young men, closed the show and was, undoubtedly, the best act on the bill. The turn consists of dancing, with some song bits intermingled. The quintette seems to be able to offer everything in the dance line, from clog-work to soft-shoe and ballroom dancing. The young men make neat appearances and the girl is attractive. This act would give a nice account of itself in the better houses with ease.

G. J. H.

REGENT

One of the features of the Wiley musical offering is the drinking glasses, over which he passes his hand lightly, the while he plays all kinds of tunes. The woman plays the piano and both play the xylophone. Their act looks distinctive and might have achieved better results if their spot on the bill had been more favorable.

Jack Lipton, the mimic, imitated a variety of instruments with his lips. He sang, too, and, on the whole, gave a good account of himself.

"Mammy's Birthday" is the title of a musical girl act that caught on from the very start. There are seven girls and one man in the act and almost all of them, especially the girl that imitated Irene Franklin, rendered some individual bits that helped to put over the act. To say that this act, which is meritorious, won out beyond any of the others on the bill would be putting the fact mildly. It just about cleaned up.

Ryan and Riggs, using a special setting in one for their line of patter, took a little time in getting under way. But, once started, their quips found considerable favor. The woman is a good foil and the man, a bland sort of comedian.

Hawthorne and Cook are a couple of nut comedians whose patter and antics aroused considerable laughter. Their talk has a freshness about it which stamps it as modern, as it should be, while their "business" with musical instruments, though not so new, proved to be highly diverting. Their general irresponsibility makes for hilarity, while their musical versatility is no mean factor in helping them get over in the splendid manner they did.

Time and Tide, one of whom is a tramp tumbler, have an interesting bicycle offering, which relies for its chief merit on the stunts that the "straight" man does on his wheel, such as hopping up stairs and down. It proved to be a good closing act.

M. L. A.

ARMY TAKING CIRCUS MEN

ALTOONA, Pa., May 28.—The army recruiting station here is securing a lot of men from the visiting circuses around this section. This week they almost broke up the Cook Brothers' circus by taking eleven men from the tents.

"SON-DAUGHTER" CLOSING

Lenore Ulric will terminate her all-season engagement in "The Son-Daughter" next Saturday.

VAUDEVILLE

HARRY HOLMAN & CO.

Theatre—*Fifth Avenue*.

Style—*Sketch*.

Time—*Eighteen minutes*.

Setting—*In three (special)*.

During the past years, Harry Holman has offered a number of sketches to vaudeville. But, we doubt if any of them have been as good as this one. And, when one considers the fact that most of them have been pretty good, it is saying a lot for Holman's new vehicle.

Holman is doing the "blustering business man" type yet, but, in an entirely new way. The company consists of two young ladies, one a very pretty blonde, and the other a blonde, who reads lines capably.

The blonde is a stenographer who has been discharged by Holman because she told him he was on "old crab," or something to that effect. Incidentally, it might be explained that Holman, in the sketch, lost his son in France. Just before the son left for the army, he was married to a girl whom Holman and his wife have never seen nor heard of up to the time of the action. They heard of a baby that was born, and, though they told their son they would never allow his wife in their house, when the report of his death came they started a search for her.

The blonde returns for her job and meets Holman as he comes in from an out-of-town trip. He refuses to give her a position. She tells him she is married, has a baby and that her husband is dead; in short, tells him the story of their son and his wife—which is herself. After Holman breaks out into a tirade against any man who would not support his own daughter-in-law and her baby, when his son had been killed in battle, she tells him who she is and all ends well.

The offering is full of the customary Holman humor, each line being good for a laugh. The pathos is well worked up and done. The blonde, from a synopsis of the plot, seems to have nothing to do. But, as a matter of fact, she figures in just as much conversation as does the blonde, if not more. Both girls read their lines well.

G. J. H.

FERGUSON AND FRANCES

Theatre—*Proctor's 23d St.*

Style—*Singing and talking*.

Time—*Thirteen minutes*.

Setting—*In One*.

Frances, followed by Ferguson, both enter in costumes which they have worn at a fancy ball. Some talk follows and the girl removes her mask. Ferguson then sings the "Vesta la Gubbo," from Pagliacci, very well for vaudeville, and made an emphatic hit, although this aria is getting almost as hackneyed as the "Intermezzo" from Cavalleria Rusticana used to be, and the "Overture from William Tell" is, even to-day.

The girl sings a solo, displaying personality and a smile, but has not much voice. The man, in a change of costume, then comes on for a number and the girl joins him in a costume of blue-net, over a skirt of white and a hat of white trimmed in blue and pink. The man hits a high note at the finish of this number and gets it over. Another published number is then offered, while the girl is making a change to a gown, the bodice of which is cut very low, and the skirt in pointed scallops of vari-colored hues. They then kneel on two cushions for a published number which showed neatness in the delivery.

The girl looked pretty, especially in the opening costume of orange and black, with the head-dress and mask. It had no back at all and not much front, and made several women gasp through its daring.

The strongest feature in the act is the man's tenor voice. The talk is inconsequential, gassy and rather small time. It failed to get a laugh, and should be re-written.

H. W. M.

NEW ACTS AND REAPPEARANCES

NANCY BOYER & CO.

Theatre—*Proctor's 23d St.*

Style—*Sketch*.

Time—*Twenty-eight minutes*.

Setting—*Full, law office*.

This act bears the appearance of having been put together by the author in an attempt to provide Miss Boyer, the stock actress, with a vehicle that will do for a Summer run. At any rate, it leaves that impression. While the idea is good and the plot possesses possibilities, the hackneyed manner in which it is developed and brought forward spoils it. Briefly, it is this:

Tom Matthews, a clerk for a party by the name of Jacobs, has stolen \$300 from Jacobs. Tom's sister has given a note that she will pay back the money, with interest, in one year. However, she is unable to do so, and Jacobs demands his money, or settlement.

The action all takes place in the office of a lawyer, who has a reputation of being a merciless crook. He is retained by Jacobs to settle the case. Marie Louise, Tom's sister, visits him and, during the course of the visit, it develops that the reason she did not pay was that her brother has been in France for a long time and she has had to support herself and an old grandfather on the earnings of her little farm.

This lawyer also has a son in the Service, and this son has written his father that Tom saved his life, but died while doing so. When he turns the letter over, however, he suddenly discovers that Tom is not dead, but only dying, and may recover. This, to say the least, is inconsistent on Tom's part.

The lawyer now proceeds to save Tom and Mary Lou by paying the debt and taking the interest as his fee. Miss Boyer, while she looked cute and worked hard to put her part over, was, to an extent, mechanical and, should she remedy this air of doing things as though they were studied, will add greatly to the worth of her part. The supporting cast is good, as supporting casts go, and the act will find favor in the popular houses, for it possesses the heart appeal that family audiences so dearly love, if nothing else.

S. K.

SOUTH AND TOBIN

Theatre—*Hamilton*.

Style—*Singing*.

Time—*Sixteen minutes*.

Setting—*Special, in one*.

Looking neat and refined, and displaying a lot of class, South and Tobin sell nicely a number of published songs in which their tuneful and melodious voices are heard to good advantage.

The girl is gracious, pleasing, has a well trained voice, knows how to use it without apparent strain, phrases well and presented a dainty and charming personality in a couple of gowns that were in good taste. The man looked well in a Tuxedo, has a pleasing tenor voice and harmonizes beautifully with his partner. They were a decided hit and were forced to take an encore. But the bit of two darkies singing, although well done and a little gem, let them down. It would be more of an asset further up in the act.

The only drawback the writer can see at the present time is that all the numbers are published and have been used extensively by others. If the couple, who are very capable, would get some special numbers and sandwich them in, they would increase their chances of the better time and their commercial value would be greatly enhanced. The singing of Alhoe with the Hawaiian guitar vocal imitation by the man, is worthy of speical mention.

H. W. M.

MCCORMACK & WINEHILL

Theatre—*Harlem Opera House*.

Style—*Talking and Singing*.

Time—*Fourteen minutes*.

Setting—*In one*.

Two men in a regulation "nut" comedian and "straight" man routine. They have it over the ordinary run of such doubles on the small time, inasmuch as their material is better and they are better performers.

The opening is the overdone interruption by the "nut" while the "straight" man is singing. If their opening was as good as the material in the latter part of the act, the turn would be one hundred per cent better.

The act also contains some singing which is offered in a ballad number by the "straight," a comedy number by the "nut" and two numbers at the close, with both singing. The talk has a few poor spots, but, on the whole, is pleasing.

G. J. H.

FRANK BRIGHTON

Theatre—*Audubon*.

Style—*Rag painting*.

Time—*Ten minutes*.

Setting—*In three*.

An act recently seen in New York played under the name of "The Brightons," and offered a routine of rag-painting. Unless memory does not serve us rightly, the man in that act did not look anything like the Frank Brighton who is doing a rag-painting single.

Brighton offers a slightly longer routine than other acts of this kind have done. He starts off with a landscape, does a dog's head, a Lincoln bust, and closes with a Roosevelt head.

His work is as good as that of others, the only fault that might be picked out being the impression that the rags seem to get more preparation than they do in other rag acts.

G. J. H.

FRITCHIE

Theatre—*Hamilton*.

Style—*Acrobatic*.

Time—*Eight minutes*.

Setting—*In one*.

Fritchie, as a "sloppy" janitor, opens with some pantomime which is ordinary. He failed to get a single laugh. The wine-spitting business is coarse and unrefined and should be eliminated. The garter and bare-leg bit should also come out.

The act stalls for six minutes of the eight until the "Melrose Fall" with tables four high, this being the only trick attempted outside of a couple of flip-flops. Fritchie hardly got by. He doesn't do enough. His make-up is not clean and he lacks pantomimic ability and class.

H. W. M.

SOPHIE KASSMER & CO.

Theatre—*Harlem Opera House*.

Style—*Singing*.

Time—*Fourteen minutes*.

Setting—*In one (special)*.

Miss Kassmer offers a song cycle, assisted by a pianist. She opens with what is, evidently, a special number about kisses, then offers a Gitz-Rice Oriental number and closes with a selection from "Rigoletto," in Italian. She has two other numbers for encores—and, whether the audience wants them or not, it seems that she'll deliver them just the same.

Miss Kassmer possesses a fairly good voice, but can improve vastly in delivery.

G. J. H.

DORA HILTON & CO.

Theatre—*Audubon*.

Style—*Singing*.

Time—*Fourteen minutes*.

Setting—*In one*.

For a short while, Dora Hilton left vaudeville and appeared in Herman Timberg's production of "Tick! Tick Toe." We don't know what she has been doing since the show closed, but she is now back in vaudeville with her former pianist and is doing a new routine.

Incidentally, Miss Hilton is not using the big white cane and gown she did before. She opens with "Your Eyes Have Told Me So," follows with "Buddy" with a medley injected into it, and an operatic medley. An encore consists of a published tango number.

Miss Hilton's voice is much better than it was formerly. Her orchestrations should be looked over, for there are times when she could show her voice to better advantage with the music playing in softer tones. She should also pay more attention to her make-up. G. J. H.

ROLLINSON AND JEFFREY

Theatre—*Proctor's 125th St.*

Style—*Black and tan*.

Time—*Fourteen minutes*.

Setting—*In one*.

Both members of this team are men, one working in black-face and the other in tan. They open with a fast, published song and then go into a line of talk that needs a lot of going over. It contains some good material in spots, but most of it consists of old gags such as "going through college in a week and coming out with twelve overcoats." One about a negro being shut up in a room with a goat until the goat could no longer bear it and ran out, has been told in hundreds of different ways, especially during the war, with the German as the goat.

The black-face member offered a comical solo, "That's Enuff" that is fairly good. The other followed with a ballad and both closed with another number.

G. J. H.

THREE BOHEMIANS

Theatre—*Proctor's 125th St.*

Style—*Instrumental and singing*.

Time—*Twelve minutes*.

Setting—*In one*.

This trio, consisting of two girls and one man, may be Bohemian, and, then again, they may be Italian. But, regardless of their nationality, they have turned out a neat offering that will do for the better small time as soon as it is whipped into shape.

The girls play the accordion and the man the guitar. The man has a good voice and one of the girls also displays fairly good vocal ability in a solo. Their routine ranges from an opening number that sounds "Wopish," to popular numbers, using ballads and songs of other types for the instrumental bits.

G. J. H.

LIGHTNING CARTOONIST

Theatre—*Proctor's 125th St.*

Style—*Chalk cartoons*.

Time—*Nine minutes*.

Setting—*In one*.

The "Lightning Cartoonist" was one of the tryouts on the bill here, and, while his turn, as an act, would not do as shown, he displayed sufficient ability to be able to do an act that would be a pleasing novelty. He works on black canvas, using chalk, and uses both hands at the same time. In some of the cartoons he drew two figures at the same time, and, in others, worked on the same figure with both hands. If he cannot do it himself, he should get some one to frame a routine that would give him a better chance of selling his goods.

G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

SOCIAL DRAMA CAUSES RIOT ON FIRST PARIS SHOWING

Audience Starts Free for All Fight and Critics Show their Disapproval in Various Manners. Trouble Started After Second Act. Is the Worst Theatre Trouble in Years.

PARIS France, June 5.—That Paris audiences are temperamental was demonstrated here recently at the first performance of George de Bouchelier's "Les Esclaves" by the Corporatives des Auteurs Dramatiques Francais, when the liveliest battle waged by an audience since the days of Hugo and the romantics took place.

The cause of the turmoil is not quite certain, several reasons being assigned for it, among them the theme of the play itself. The play tells of two lovers, one a soldier, the other a prostitute, who revolt against the laws that force them to follow callings they have no desire to follow. With the girl, the revolt is the natural outcome of womanhood, but, with the man, it is merely the desire to follow his own passionate evil desires. When he is imprisoned for insubordination, he escapes with some stolen money, but is caught by a sergeant of the guard and, in the battle that ensues when Anna attempts to help free him, she is wounded. The soldier then flees through a window, leaving the girl alone. Brought back, the soldier shoots himself. This latter action causes Anna to become insane, and she denounces the Army and Society.

It was at this point, during the second

act, that the trouble started. A good many in the audience, thinking that the play was an attack upon the army, started hissing and whistling. Others, thinking it a direct challenge to the Conservatives, did likewise. Still another portion of the audience, in favor with the author's ideas and with his play, attempted to drown the noise with applause, but succeeded only in still further confusing the situation. In the general bedlam that followed, the strenuous arguments of certain people, unable to restrain their emotions, became stronger and stronger until a fight started. The net result of this was that, when the lights went up, there were people in the orchestra standing and pummeling each other, while the remainder of the crowd stood on their seats watching and cheering.

The incident caused removal of the play, and brought an indignant protest from the author to the press, at what he considered mistreatment at their hands. However, were the truth to be told, the play is poorly told, the anti-military and social arguments being weak. While given artistic staging and fine acting the construction of the play itself was at fault.

"BEGGAR'S OPERA" REVIVED

London, Eng., June 3.—For the re-opening of the Lyric Theatre, on Saturday night, June 5th, a revival of "The Beggar's Opera," will be given.

The piece was first performed in 1728 and contained three acts, sixty-nine musical numbers and dialogue. The present version has been curtailed to fit present day requirements, by Arnold Bennett, in conjunction with the producer, Nigel Playfair.

In the cast will be Frederick Ranallow, Frederic Austin, Alfred Heather, Arthur Wynn, Sylvia Nellis, Violet Marquiseta, Elsie French and Beryl Freeman. Nellie Chaplin and her chamber orchestra will furnish the musical setting. Staging was done by Nigel Playfair and Marion Wilson with costumes designed by C. Lovett Fraser.

WILL BANQUET AMERICANS

London, Eng., June 5.—On July 5th, at Hyde Park Hotel, the O. P. Club of London will give a dinner to the several American actresses who are at present appearing successfully here. Representative English actors and actresses will be present. The dinner has been arranged in an effort to wipe out whatever ill feeling has arisen over the success of American players here.

ALSATIANS FETE DAMROSCH

STRASBOURG, June 1.—Walter Damrosch, who arrived here yesterday with his New York Symphony Orchestra from Milan, was feted by the entire populace. American doughboys from the Mulhouse, as well as several hundred others, who journeyed from Coblenz, attended the evening's concert, which crowded Strasbourg's largest concert hall.

GET "TARZAN" RIGHTS

London, Eng., June 5.—The English dramatic rights to "Tarzan of the Apes," have been secured by Arthur Carlton and Arthur Gibbons, who plan to send a company on tour in the play, after an elaborate West End production production. Major Herbert Woodgate adapted the play.

"HUSBANDS FOR ALL" MEDIOCRE

LONDON, Eng., June 5.—The recent reproduction here at the Little Theatre of Gertrude Jennings' play "After the War," in the guise of a farce under the title of "Husbands for All," failed to arouse any great enthusiasm, and in fact much fault was found with the construction of the play and the utter improbability of the situations introduced.

In the play, John Eastwood, returned to his home after several years of war and adventure, finds that his erstwhile friend Murray is now the Controller of Reconstruction. Murray has passed a law whereby all men under forty must have two wives, he, of course, being just over forty. Also, he has solved the food and transportation problem by the invention of a tablet which can be taken several thousand times over and thus eliminates the necessity of servants.

All of this works wonderfully well for the now pompous and overgrown Minister, until Parliament determines, in his absence, that all men up to fifty must contract these lateral marriages, so called, which, of course, includes the Minister. This displeases him and he tries to repeal the law, finally deciding to marry a certain party who has won his heart and abolish the law entirely.

Eastwood, meanwhile, has refused to share his home with another wife and has been facing the possibility of going to jail, and the action of the Minister settles things favorably for him.

In the cast of the piece are Campbell Gullan, Malcolm Cherry, V. Sutton Vane, Harold Scott, Doris Lytton, Edna Best, Tonie Edgar Bruce, Marjorie Bryce, Nancy Kenyon, Ada Palmer, Eleanor Bloomfield and Dorothy Minto. The play was produced in Liverpool on September 27, 1918, under its other title, with a different cast.

DE COURVILLE IS SUED

London, Eng., June 5.—George William Latimore, colored musician and singer and proprietor of the Southern Syncopated Orchestra, all colored performers from the United States, have sued Albert De Courville for breach of contract asking \$17,000 as salary due on the agreement. Latimore alleges that De Courville, engaged him for the Folies Marginy, Paris, but, later, cancelled the contract, claiming that the act did not provide sufficient billing, and did not furnish copies of its songs, numbering 500, in French. Latimore claimed that this was not stipulated in the contract and was, therefore, no reason for breaking it.

It developed, however, that De Courville had sublet his theatre and, seeing no other way out, tried this one. Latimore won his case and was awarded a judgment of \$8,665, and costs. An appeal for leave to appeal the case to a higher court was denied.

FRENCH UNION GROWS

PARIS, France, June 5.—The Actors' Union held its annual meeting recently at the Theatre Antionne, at which time new officers and council were elected. M. Campanna, re-elected general secretary, read a report on the growth of the union, which showed that, since this inception on May 6th, 1919, it has grown from 430 to 1,700 members and that the organization is self-supporting. It has also secured the standard contract and has arbitrated 600 cases.

The new council elected is comprised of Mmes. Lara, Danjou, Célat, Méthivier, MM. Signoret, Chameroy, G. Dubose, Victor Boucher, Belcour, Bour, Carpentier, Grelillat, Chartier, d'Yd, and Campana. The committee of arbitration is Mme Lara, MM. Harry Bour, Carpentier, and Dubose.

WERRENRATH LIKED IN LONDON

LONDON, June 3.—Reinold Werrenrath, the first of a group of American Singers to appear in recital here, made his debut last night at Queen's Hall and has been accorded high praise.

"SUCH A NICE YOUNG MAN" OPENS

LONDON, Eng., June 5.—A new comedy produced in the provinces called "Such a Nice Young Man," is scoring a tremendous success because of the exceptionally clever manner in which it is written and acted. The piece has to do with a middle-class family which, believing the theories of teetotalism preached by a certain Mr. Cook, "the nice young man," who is a lodger with them, abstains from the habits it has been accustomed to, but, instead of growing happier, become dyspeptic, grouchy, unhappy, and drug mad.

Captain Perkins, an old sea dog, who believes in moderate habits, no matter what applied to, comes along and soon convinces them that "the nice young man," is a drug crazed fool, who not only is deceiving them, but is trying to seduce the daughter of the house. Perkins teaches him a few sea axioms, with the aid of forceful persuasion and then throws him out.

Taking the family in hand, he then puts them on a sound moderate basis and all ends well.

The play, written by H. F. Maltby, is intended as anti-temperance propaganda. In the cast are J. Campbell, William Pringle, Elizabeth Drury, Edward E. Silk, Joan MacLean, Russell Sedgewick, Dorothy Hall, Henry C. Hewitt, and Cassie King.

"WHIRLIGIG" REVISED AGAIN

LONDON, Eng., June 5.—The Palace revue "Whirligig," has again been revised, this time to allow for the addition of Ben Merson and Violet Lorraine to the cast. Several new comedy scenes have also been added, including a burglar sketch, a burlesque on "The Man Who Came Back," "Sensational Revelations," and several song scenes, in all of which they figure, assisted by Jack Morrison.

Charles Withers is presenting an elaborated version of "For Pity's Sake," which also includes Dorma Leigh, Billy Leonard, Anita Elson and Daisy Leon.

DE COURVILLE DROPS REVUE

LONDON, Eng., June 5.—The production of revues for touring purposes only has been abandoned by Albert DeCourville and no more touring companies will be organized. He plans to continue sending London successes out, but the production of special touring revues will be stopped. The cost of touring and number of companies on the road are given as the reasons. DeCourville, it will be remembered, started the revue craze with his production "Hullo Ragtime."

NEW PUCCINI PIECE OPENS

FLORENCE, June 3.—Signor Puccini has conducted here the first performance of his opera "Trittico" (meaning Tryptich), which consists of three short one-act operas, all different. First is tragic "De Tabarro" (the cloak), next "Suor Angelica," a pathetic, beautiful story, the scene being a convent, and last is a nineteenth century satirical comedy. Puccini is going to London to conduct "Trittico."

AMERICAN ACT SCORES

LONDON, Eng., June 5.—Togan and Geneva, an American act which has been playing through the provinces here, made its first Metropolitan appearance last Monday at the Victoria Palace, and scored a decided success.

SAIL FOR SOUTH AFRICA

LONDON, Eng., June 5.—Among those who sailed last month for a tour of South Africa under the direction of the I. V. T. A., were Will Tyler, Ted Charter, Vine and Russell, Pat Rene, and Terry Wilson.

PANIC AT OPENING

COPENHAGEN, June 5.—A fire which broke out during the initial performance of "Hello America" in the Scala Theatre, caused a panic. The theatre was badly damaged, but no casualties have been reported.

BURLESQUE

"PEEK-A-BOO" HEADS MONEY GETTERS

MOLLIE WILLIAMS SHOW NEXT

Jean Bedeni's "Peek-A-Boo" show has been the best money-maker on the Columbia Wheel during the past season, according to information given out early this week by officials of the wheel, in which the ten best shows of the year on both circuits are announced.

The "Peek-A-Boo" show, which held sway at the Columbia last Summer, is said to have cost Bedeni \$26,000 to produce. Since it took to the road in the Fall, however, it has been playing to exceptional business, breaking all wheel records and often scoring larger receipts than legitimate dramatic and musical productions.

The season's record list for the Columbia wheel is headed by "Peek-A-Boo." Then comes Mollie Williams' "Golden Crooks"; Ben Welsh and Lew Kelly's "Girls de Looks"; Dave Marion's "Follies of the Day"; "Step Lively Girls," and the "Bowery Burlesquers."

The American list is headed by "Sliding" Billy Watson's show, Stone and Pillard, "The Lid Lifters," "Beauty Revue," "Some Show," "Jazz Babes," "All Jazz Revue," Pat White Show, "Record Breakers" and "The Social Follies."

JAMBOREE SET FOR SUNDAY

The Burlesque Jamboree, for which preparations have been under way for some time, will be held at the Columbia Theatre next Sunday evening. The program has been made up and is as follows:

Vampire scene from "Folly Town" will open the show, and will be followed by a specialty done by Ed. Lee Wrothe and Owney Martin. Fields, Wire and Anderson will do a specialty. The Subway scene, featuring the Tennessee Ten, from "Folly Town," will follow.

Other specialties will be given by Babe La Tour and Sid Gold, La Bergerie and her posing dogs, Gene ("Rags") Morgan, Callahan and Sheppard, Stella Morrissey and her Harmony Boys, and Solly Ward. The chorus from "Folly Town" and B. F. Kahn's Union Square Theatre will work in the numbers.

The opening numbers and finale were written by Sam Lewis and Joe Young, and the dialogue opening by Billy K. Wells. Dan Dody will stage the show. Rehearsals started Tuesday morning at the Columbia Theatre.

The annual meeting of the Burlesque Club will be held Thursday evening at 8:30 sharp at the club house in West Forty-fourth street.

CASINO, BROOKLYN, CLOSES

The Casino, Brooklyn, closed last Saturday night with Jack Singer's Behman Show. Painters and carpenters started work Monday morning renovating the place.

The interior of the house will be entirely redecorated. New drapery mentors will be installed, as well as a new stage. A large dressing room for the chorus, holding twelve girls, will be built off-stage. New draperies in the boxes and the ladies' room will be hung. A large gentlemen's smoking room will be built in the basement, with all improvements.

All the balcony seats are to be changed, as well as those on the main floor. Smoking will be eliminated on the orchestra floor. Billing will be practically abolished next season and considerable money spent in the newspapers. Jim Sutherland will again manage the house. He is supervising the repairs.

COLUMBIA PAYS NO DIVIDEND

The Columbia Amusement Company held its annual meeting and election of officers and directors Tuesday, June 1, and continued the meeting over to Thursday, June 3, to clean up everything. The following officers were re-elected for another year: John Herbert Mack, president; Julie Hurtig, vice-president; Sam A. Scribner, secretary and general manager, and Rud K. Hynicka, treasurer.

The board of directors are the same for another year: John Herbert Mack, Sam A. Scribner, Rud K. Hynicka, Julie Hurtig, Charles A. Waldron, William S. Campbell, John G. Jermon, Gus Hill and Leon Lasky. The latter continues as counsel of the company.

There was no dividend declared this year, as considerable money will be expended this Summer on various houses owned and controlled by the company. It is said that no less than \$200,000 will be spent in redecorating and remodeling the following houses: The Gayety, Baltimore; Gayety, Washington; Gayety, Pittsburgh; Gayety, Detroit; Empire, Albany; Columbia, Star and Garter and Haymarket, Chicago; Gayety, Kansas City; Gayety, Toronto, and the Gayety, Buffalo. Work has already started on several of the houses, it is said.

During the two days' meeting, the Burlesque Operating Company, Theatrical Operating Company, Columbia Building and Theatre Company, Empire Theatre Company of Baltimore, Detroit Gayety Company, Kansas City Theatre Company, Buffalo Theatre Company, Toronto Theatre Company, Washington Theatre Company and the Louisville Theatre Company held their annual meetings.

SCRIBNER OFF TO OLD HOME

Sam A. Scribner, general manager of the Columbia Amusement Company, left New York early this week for his old home at Brookville, Pa., where he will spend the next four weeks. He has been elected president of the Old Home Week to be held at Brookville the week of Sept. 1.

CHARLIE NEAL SWITCHES

Charlie Neal, formerly of "The Aviators" on the American Circuit, is now with the Hinky Dee Girls, doing principal comedy, and playing through the Middle Atlantic States. The show has been out thirty-two weeks. It starts on park time around New England shortly.

KAHN'S CAST CHANGES

Allen Forth, "straight" man of Kahn's Union Square, will close, at that house, June 12, a sixteen-week engagement. Harry Keeler will open there the following Monday. Mabel Blake closed there Saturday night and Florence Pointer opened Monday.

ARLINGTON ACT OPENING

Billy Arlington, Eleanor Arlington, Carl Taylor and Edward Hennessey, of the "Golden Crooks," which closed at the Empire, Brooklyn, last Saturday night, will open Thursday in their vaudeville act under the management of Max Hart. They will play the Brighton Beach Theatre shortly.

BROOKLYN STAR CLOSES

The Star, Brooklyn, closed a week ago Saturday with the Kewpie Dolls. Manager Mike Joyce, after looking over the repairs, will take a few weeks' rest, out of town.

SIGNED WITH WILTON

Joe Wilton has signed, besides Jim Bennett, for his Hurly Burly show next season. Nellie Nice and Belle White. He is looking for Frank Marvin.

GERARD SHOW CLOSING ON COAST

MAY GO TO LOS ANGELES

SAN FRANCISCO, June 6.—Barney Gerard's "Follies of the Day" show, which opened here at the Savoy one week ago for a Summer run of eight weeks, will close next Saturday night as a result of poor business. Negotiations are now under way to take the show to Los Angeles for a short run. However, if these fail to materialize, Gerard will bring the show back to New York.

Although the house was packed the night the show opened here, business has been on the down grade ever since. Various reasons are given, among them being that Frisco is unable to support a Summer run of burlesque and another being that the Savoy was dark for several weeks prior to Gerard's opening.

The show received good notices in the papers here and, generally, was talked of as a first-class attraction. Gertrude Gerard is the prima donna. Harry Welch and George H. Hays are the principal comedians. Others in the cast are Sam Green, Horace Lintz, Evelyn Cunningham, Evelyn Stevens, George Stone, Roy Collins, Babe Burnett, Dorothy Rundle, Robert Tolliver and a chorus of twenty-four.

"PEEK-A-BOO"

BOSTON, Mass., June 6.—The "Peek-a-Boo" company closed a two weeks' engagement at the Gayety here Saturday night and played to over \$18,000. It is a record for burlesque in this city. "Peek-a-Boo" had played here twice before this season. Mary Henry managed the house during the engagement.

BEATTY REPAIRING HOUSE

CHICAGO, Ill., June 6.—E. Thos. Beatty, owner of the Englewood Theatre, will spend \$5,000 on the house this Summer. He is remodeling and redecorating it. Also, he is putting in a new stage and rubber tile flooring over the concrete. He will have a new large electric sign on the front of the house.

JAFFEY SIGNING ROSTER

The roster of George Jaffey's Joy Riders contains Billy Mossey, George Adams, Charles Pendley, James Peck, Irving Shaffer, Louise Pearson, Billie Kimes and Grace Burnside. Al Lubin is manager. Frank Metzger, agent, and Peter McGuire, property man.

MANAGER OPERATED UPON

CHICAGO, Ill., June 4.—E. M. Seymour, manager of the Englewood Theatre, was operated on this week at the Auburn Park Hospital for hernia. He is getting along nicely and will leave the hospital in about two weeks.

POST GOING INTO STOCK

O. J. (Gene) Post, "straight" man with E. Thos. Beatty for next season, left New York Sunday for St. Joe, Mo., where he will work in stock for four or five weeks.

ROSTER AT WHITE SULPHUR

WHITE SULPHUR SPRINGS, W. Va., June 5.—Chas. "Kid" Koster, agent of "In Old Kentucky," a feature film playing through the South, and Mrs. Koster, is spending a few days here.

AMERICAN PAYS 10%

The annual meeting of the American Burlesque Association was held in the headquarters of the company in the Columbia Theatre building last Friday. An election of officers and directors was made and I. H. Herk was retained as president; "Doc" Lothrop as vice-president, and George W. Gallagher, secretary and treasurer.

The board of directors are I. H. Herk, "Doc" Lothrop, George Gallagher, Sam Levy, Warren B. Irons and E. Thos. Beatty. Beatty replaces Judge Muller, of Cincinnati, who has been on the board of directors since the American Circuit was organized.

A ten per cent dividend was declared on the American stock. It was also decided that all houses on the circuit would play to dollar top prices. Seventy-five cents was the former top scale in most of the houses on the circuit.

Show owners will be compelled to give high-class attractions to warrant the advance in prices. A censor committee will be appointed to look the shows over and if in its judgment the shows are not up to standard, drastic measures will be taken to make them so. The censor committee will start looking the shows over about two weeks after the opening of the season.

Sioux City will not be on the circuit. This town has been cancelled. The week will be filled in, however. The route will also be changed in the West.

No new franchises were given out.

MACK BUYS YACHT

OCEANIC, N. J., June 3.—J. Herbert Mack has opened his Summer home here, where he will remain most of the season, taking occasional trips to New York to the Columbia headquarters. He has just purchased a new fifty-foot yacht, said to be one of the handsomest on the Shrewsbury River, on which he will do considerable cruising during the Summer.

SIGNED FOR HUNTER'S PART

Frank Nalty, now playing vaudeville, has been engaged by James E. Cooper to play Frank Hunter's part in "Folly Town" when that show takes to the road next season. Hunter will again be featured with the "Best Show In Town" next season.

STOCK IN BRIDGEPORT

BRIDGEPORT, Conn., June 5.—William F. DeVaudrey will open a stock company here called "The American Beauties Musical Comedy Company," and will have a cast of thirty people, including Cal LaVance, who will produce the shows as well as the principal comedian, Gloria Mayne.

FORMER MANAGER MARRIES

AKRON, O., June 1.—Lou E. Sawyer and Katherine Coleman were married in this city to-day. Sawyer was formerly a manager of burlesque shows. The couple will leave for Oakland, Cal., shortly, where Sawyer will go into business.

ORIGINATED THE IDEA

CHICAGO, Ill., June 4.—Rubini and Rosa, playing vaudeville here in their musical act, are the originators, it is claimed, of playing a baby accordion after using the piano accordion, also changing from a real violin to a freak, made like an A. G. clef.

HERK SIGNS HINCHCLIFF

Alfred Hinchcliff, musical director for the late Charlie Baker for the last three years, and last season with the "Sweet Sweetie Girls," has been re-engaged by I. H. Herk for next season.

VAIL SIGNS FANNIE VEDDER

Fannie Vedder has been engaged by Billy Vail for his "Grown-Up Babies" next season.

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TWENTY-FIVE YEARS AGO

Georgia Welles appeared with "The Passport Company." F. F. Proctor bought the Leland Opera House, Albany, N. Y.

Bob Gordon managed Capt. Glore's Pavilion, Atlantic City. Liberati's Band was with the Ringling Brothers' Circus.

"Logan's Luck" was produced by Hal Reid at the Peoples Theatre, New York.

"Thrilly," an operatic burlesque, was produced at the Garrick Theatre, New York.

The cast of "Secret Service" included William H. Gillette, Maurice Barrymore, William Harcourt, Edwin Arden, H. B. Bradley, Mary Hampton, Odette Tyler, Ida Vernon and Alice Leigh.

"For Fair Virginia" was produced by Russ Whytal at the Fifth Avenue Theatre, New York.

Janet Achurch, an English actress, made her American debut in "Forget Me Not," at Hoyt's Theatre, New York.

Answers to Queries

J. G. E.—Flora Zabelle is the wife of Raymond Hitchcock.

D. W. S.—Crosby Gaige is a member of the firm of Selwyn and Company.

S. Q. V.—"The Girl from Rector's" was an A. H. Wood's production.

D. C. S.—Yes, Billie Burke is Flo Ziegfeld's wife. They have one baby.

BERN.—Rube Bernstein was in advance of "Pat White's Gayety Girls" in 1910.

V. H.—John and Lionel Barrymore and Constance Collier were starred in "Peter Ibbetson."

H. M.—Same Shubert was killed in a railroad accident between New York and Pittsburgh.

J. B.—Holbrook Flynn was the director of the Princess Theatre when it was devoted to one act plays.

W. J.—Frank Keenan was a well known Shakespearean actor before he went into motion picture work.

G. D.—Ina Claire appeared in the Folies of 1915, doing an impersonation of Mrs. Vernon Castle.

S. G. K.—"A Message from Reno," was produced by Herbert H. Horkheimer, with Violet Dale as the star.

K. G. H.—Kitty Gordon played the role of Alma in "Alma, Where Do You Live," at Weber's Theatre, New York.

CART.—Hy. Mayer, now doing motion picture specialties for Universal, designed the costumes for "Every Woman."

S. E. W.—William Gillette appeared in pictures. "Sherlock Holmes" was the name of one feature which starred him.

S. J.—Yes, Julie Opp is the wife of William Faversham. He is at present appearing in Selznick pictures.

ST. PAUL.—"Dancin' Around," with Al Jolson, played your city at the Metropolitan, the week of September 12th, 1915.

W. K.—William A. Brady has always been a supporter of the Shuberts, booking nine out of ten of his shows in their houses.

R. I.—Will Rogers did a single in several Follies productions before going into films, doing rope specialties and telling stories.

G. L.—Paul Swan was considered by critics and artists as the most handsome man in the world. He was a classical dancer.

OLD TIMER.—The original Bryant's Minstrels comprised Jerry, Neil and Dan. They appeared at Mechanics Hall, 472 Broadway.

LEGIT.—Lillian Claire appeared in "Paid in Full." She played the part of "Beth." Wagenhalls and Kempner produced it.

D. C. A.—The Godfrey Building was erected about 1914. It has been the home of motion picture firms almost exclusively since then.

T. R.—There has been some talk recently of reviving "The Merry Widow," probably due to the great success of the "Florodora" revival.

F. C. N.—The three Farnums, Franklyn, Dustin and William, are all brothers and all appeared in dramatic productions prior to going into pictures.

P. P.—Pavlova is a Russian. She has appeared in this country for quite some time. Present address is Drury Lane Theatre, London, Eng.

W. I. Z.—Sophie Tucker and Herman Timberg have appeared on the same bill together more than once. We couldn't state how many times, exactly.

D. S. S.—Eddie Foy and Emma Carus appeared together some years ago. One of their plays was "Up and Down Broadway," a Shubert production.

D. S.—"Mr. Myd's Mystery" was a three-act farce. It was presented at the Comedy Theatre by Joseph Brooks and opened on August 16, 1915.

I. D. A.—Sydney Rankin Drew was killed in France. Yes, he was Sydney Drew's son and a motion picture director. Sydney Drew is also dead.

H. J. G.—Helene Lackaye, a sister of Wilton and James, made her debut in "Ninety and Nine." Yes, she appeared in "The Virginian," with Dustin Farnum.

S. A. D.—Isadora Duncan is in Paris at present, where she has been for some time. She recently conducted a school there in conjunction with the Government.

O. T. K.—Dumont's Minstrels are an established Philadelphia institution, playing every season at their own theatre in Philadelphia. Dumont died about seven years ago.

K. K. A.—Kathleen Clifford appeared in the play "The Heart of a Child." A. H. Woods produced it. It opened at Asbury Park July 23d, 1915. Zelda Sears wrote it.

M. M.—Albany—Frank Shea is living at the Holland Apartments, 66 West Forty-sixth street, New York. You can reach him there and secure whatever information you desire.

Z. S.—The information you seek regarding Alfred Hendricks can be obtained only through the War Department. There have been many Alfred Hendricks in the theatrical game, and undoubtedly, one of them was in the Spanish War.

X. C.—Yes, it was understood that Frank Fay was signed to appear in a musical comedy called "Strictly Business," after he was through with "Oh, What a Girl." The show may yet be produced in the coming Fall.

S. T.—The International Circuit was promoted by Gus Hill, George Nicolai and associates in 1916, and opened that year. Its success, however, became doubtful a short time afterward, and, one by one, the houses were dropped, until it finally went out of existence.

S. S. E.—Our files of 1857 show that the race between the "Huron" and the "Volant" took place on Charles River, Boston, May 16th, which was a Saturday. The "Huron" belonged to the Harvard College Club and the "Volant" to Boston. Both were six-oared boats. The "Volant" won.

Rialto Rattles**HEART INTEREST**

Bertha Kalisch says that "every time she sees a poor Irishman her heart goes pity-Pat."

BURIED ONCE, BUT—

They've dug up jokes of yesteryear,
Alas, what could be sadder,
If "maiden's prayer" once more is here,
Why not slap-stick and bladder?

SUMMER IS HERE.

In the season of flowers and fountains,
When the birds sing up in the trees;
The skinny girl sneaks to the mountains
And the fat ones show off at the seas.

AFTER THOUGHTS ON SHOWS

"Buddies"—Louis Mann and Sam Bernard.

"Honey Girl"—"Nicky" to Fanny Brice.

"The Storm"—Oliver Morosco and wife.

"Not So Long Ago"—We had real beer

and everything.

SUMMER IS HERE

Abe Feinberg's going around without a hat again.

Allen Spencer Tenney is seen in last year's ponges. You've grown, Al.

Jack Linder seen walking around with a stoop. Summer gardening.

MISS QUOTATIONS

(Continued.)

"There's many a 'slip' 'twixt the CUP and Tom Lipton."

"Sign a contract in haste and repent at leisure."

"Miss Fortunes don't often stay single."

"When the manager's away the acts won't play."

"Necessity is the mother of contention."

"Of two evils, choose 'two-a-day.'"

"Don't count your chickens before they are caught."

"The early bird catches the agents out."

"One good turn deserves the big time."

APOLOGIES TO LONGFELLOW.

The shades of night were falling fast
In some small, up-state village past
Which trains would hurry quickly by,
For the gosharned place had gone
bone dry,
Bevo!

But now the land is dry as dust,
To buy a drink keeps us all bust;
Of liquor, men have stopped to think,
And now the only thing they drink, is
Bevo.

Lord grant that soon will come the day
When prohibition's passed away;
When beer and wine will be the same,
And no more we shall hear the name of
Bevo.

—Excelsior.

NEWER INVENTIONS FOR—

Agents: Caddies to carry their books.
Managers: Automatic bill arrangers for opening days.

Stage Hands: All star dressing room plan.

Grips: Pin-rail ten-pins.

Orchestra: Guide to cues.

Ushers: Hand registers for tips.

Reviewers: Seats where they can see the show.

Treasurers: Shows where they can see the seats.

Operators: Fireless cigars.

Property Men: Heterogeneous emporiums.

Transfer Companies: Book on "Second Sight."

Printers: Elastic type.

Orchestra Leaders: Noiseless metronomes.

Violinists: Non-squeak resin.

Drummers: Automatic rolls and crashes for acrobats.

Clowns: Square cuts.

Posing Acts: Furs.

Diving Acts: Evening gowns, hobble skirts.

Minstrel Shows: Irish cork.

Soubrettes: A portable hand spot-light.

Magicians: A "pull" that makes a squeak and rings a bell.

Acrobats: Automatic resin shoes; snap-back handkerchiefs.

Jugglers: Anti-gravity balls.

Sketch Artists: Electric switch that really turns on lights.

Bicycle Riders: New Tramp make-up.

Bench Acts: Collapsible bench.

Dancers: Automatic "break" "tap" machine.

Monologists: Book of explanations.

Hawaiian Acts: New "steel" for Ukeleles.

Mind Readers: Transparent blind-fold.

Music Acts: Noiseless xylophone.

Mimics: New subjects.

Ventriloquists: Figures with life-like faces.

Handcuff Kings: New keys.

Piano Acts: Attachable lamps.

Female Impersonators: Boxing gloves.

Male Impersonators: Hair pins.

Violinists: New beaux.

Picture Stars: Reel applause.

MISS QUOTATIONS

"Children should be seen and not heard at a matinee."

"Charity covers a multitude of benefits."

"Eternal vigilance is the price of keeping booked."

"Fine feathers cost a lot of money."

"Give the Devil his due."

"Half a loaf costs five cents."

"Handsome is our friend Paul Swan."

"If wishes were cars, Rolls-Royce would be ours."

"It's never too late to earn."

"It takes two to make a double."

"It's hard to teach an old magician new tricks."

FRIENDLY ADVICE

Tommy must smile when he reads the large electric display which, advertising a current film, says, "Dont Change Your Wife with Gloria Swanson—Thomas Meighan."

ANSWERS TO QUERIES

IMA D. F.—We don't know but, according to latest reports, "The Virgin of Stamboul" is still a virgin, despite four weeks on Broadway.

IN BASEBALL PARLANCE

"A Man May Be Down But He's Never Out," displayed prominently on a Broadway banner, was never written by an umpire.

WEATHER FORECAST

Advance Agent, Old Man Weather, has always arranged for an all summer run of "Fair and Warmer," although we may have "Three Showers."

MELODY LANE

STORES BLAMED FOR BIG MUSIC SLUMP

Faulty Buying Policy Has Loaded Counters with Unsatisfactory Songs and Stifled Co-operation, Say Publishers

The big slump in the music publishing business continues to be the main topic of conversation among music publishers and while a number appear at a loss to explain it a few of the leaders in the industry are open in their statements that the trouble rests entirely with the retail syndicates and big music stores.

They say that while there are a number of contributing causes the real trouble with the music business can be traced directly to the retailers.

This trouble it is said can not be laid at the door of any one of the syndicates, nor to any particular dealer but to the entire retail trade.

One of the big syndicates is loaded up with songs for which when the orders were placed there was not any real big demand. Other syndicates and dealers are also overstocked with music purchased in large quantities in order to get a low price, sometimes as low as twelve and one-half cents per copy for the high priced numbers. These stores have been trying for weeks to get rid of this enormous stock and in their anxiety to dispose of the music have discouraged the buying public.

The public going to the stores have been offered and in many instances sold numbers that they had never heard and on getting them home found that they lacked the necessary merit to make the purchaser feel that he had secured a valuable addition to his music library.

As a result people are not frequenting the music counters in anything like the quantities that prevailed a few months ago and those that have called and made purchases have left with copies of the same songs which kept other buyers from returning to the stores.

The stores putting forth every effort to rid themselves of the big stock of music which is not in demand have naturally been obliged to neglect any work along the lines of co-operation with the publishers who have real hits in their catalogue. They have not made the big displays, or entered into advertising campaigns necessary to get the full sale out of the hit numbers.

The purchasing power of the stores has been badly crippled and stores which under ordinary conditions carried a big stock of the up to date successes are carrying the lowest possible quantity of these numbers and are striving in a half hearted manner to clear their counters of the piles of unsatisfactory songs which were ordered during the times when the music business was booming.

The stores that hope to see the business return to anything like its former degree of prosperity, have but one way open to them and that is to immediately commence to co-operate with the publishers who have in their catalogues the songs that the public want. By working hard on these numbers, making displays, advertising in every way conceivable, the music buying public may be brought back to the stores. Let this be accomplished and the stores have a chance to get the music business back into its former position. So long as the stores fail to co-operate with the publishers in exploiting the hits, the music business will remain in its present unsatisfactory condition.

The public has not tired of songs, far from it, there is a bigger demand for hit songs to-day than ever before but they must be brought to the attention of the buyer, sung in the theatres, played by the orchestras, displayed and advertised in the stores.

CREDIT BUREAU GROWING

The Credit Bureau, a recent departmental addition to the Music Publishers' Protective Association is fast growing in size and importance.

So much valuable information regarding the credit of the industry is drifting into the association's offices that it is but a matter of a week or two before special clerks will have to be put on to take care of the rapidly accumulating business.

A lot of the information which is being collected has been particularly enlightening to music men and not only promises to become of great value to the industry but will it is believed do much to remove the long credit evil of the business and put it upon a much better foundation.

MITTENTHAL GETS CAR BACK

The first of the series of legal battles pending between Joe Mittenthal and Fred Fisher was tried before Justice Hoyer in the Seventh District Municipal Court, Manhattan on June 3rd. Mrs. Fred Fisher was the plaintiff in the action which was brought to replevin a Lancia car of which she claimed the ownership and which was in Mittenthal's possession.

Mittenthal claimed the car was his property and after hearing witnesses the court decided in Mittenthal's favor. He was represented by H. J. and F. E. Goldsmith.

HANDY BACK FROM TOUR

Wm. C. Handy, of the Pace & Handy Co., has completed a tour of the south with his Memphis Blues Band. The engagement included a very successful appearance at his home town, Memphis, Tenn., and the Memphis Enterprises, Inc., has made an attractive offer for a year's tour of the Southern cities.

RITTER HERE FOR THE SUMMER

Maurice Ritter, manager of the Chicago office of Irving Berlin, Inc., is in New York and for the balance of the summer will be connected with the home office of the Berlin house.

RICHMOND NOVELTY READY

"Gran-Na-Da," a new novelty song, has just been released by the Maurice Richmond Music Co. It is by Joe McKinnon and Norman Spencer, who also wrote "Now and Then," which is published by the same firm.

LEAHY WITH FRED FISHER

Thomas Leahy has been appointed manager of the San Francisco office of Fred Fischer, Inc. Charley Thorpe, formerly in vaudeville with Blossom Seely has been engaged as pianist.

FERRIS IS FRISCO MANAGER

Lew Ferris, formerly Detroit manager for the A. J. Stasny Co., is now in San Francisco and has opened offices for his company in the Pantages Theatre building.

BAKER SCORES WITH NEW BALLAD

Belle Baker, who is appearing in the local big time houses is scoring one of the big hits of her act with the new Leo Feist ballad "I Don't Want to Go to Heaven."

PATRICOLA SINGS STERN SONG

Patricola, now appearing in the New York big time houses, is successfully singing the new Stern novelty number "I'm a Jazz Vampire."

BORNSTEIN IN BOSTON

Ben Bornstein of the Harry Von Tilzer Co. is spending the week in Boston and is combining some professional work with sales promotion.

RICORDI & CO. WIN PHONOGRAPH SUIT

U. S. Court Decides Columbia Co. Must Pay Royalties on Records Sold in Canada

Special Master Thomas B. Felder, acting under appointment by Judge Manton of the United States Circuit Court in the case of Ricordi & Co. against the Columbia Graphophone Co., has handed down a decision in favor of the music-publishing company and which is a decided victory for the entire music industry.

The case was that of the publishing company for royalties on the sale of phonograph records of the song "Pal of Mine" throughout the Dominion of Canada. The phonograph company refused to pay these royalties, claiming that the Canadian sale did not come within the United States copyright act.

The decision of the Special Master holds that phonograph records stamped in Canada from matrices made in the United States must be considered as manufactured in the United States and consequently entitle the music publishers to royalties as provided by the copyright law.

The same question has been decided in the case of Leo Feist, Inc., in the state courts, but the question there decided was limited to contracts entered into between the Feist company and the Columbia Graphophone Co.

The present case is more far-reaching because it holds, irrespective of whether or not contracts were made, that the United States copyright act applies to records stamped in Canada from matrices made in the United States.

In his opinion, the master states:

"It appears that eight of the nine steps in the process of 'manufacture' of the commercial records were taken by the defendant in the United States, and that the ninth step, or the step which resulted, speaking in the common vernacular, in putting the 'finishing touches' upon the disc, was taken by the defendant at its factory in Toronto, Canada . . . In other words, 'the manufacture,' as I see it, commenced when the song was sung by the artist and recorded upon the wax master record, and every step taken thereafter was taken within the territorial limits of the United States."

The master concludes:—"In the light of the facts recited and of the copyright law applied thereto, the conclusion becomes inevitable that the records involved must be deemed to have been manufactured in the United States."

The Ricordi Company was represented by Francis Gilbert and Nathan Burkan, and the Columbia Graphophone Co. was represented by W. L. Goldsborough, Emory R. Buckner, A. E. Garmaize and Maxwell Steinhardt.

JEROME HAS BALLAD HIT

Billy Jerome, who during his many years of song writing has been principally identified with novelty numbers, has made something of a departure in his new song "That Old Fashioned Mother of Mine," released recently by Harry Von Tilzer.

The new ballad which has been out but a few weeks is scoring a decided hit.

HAGAN GOES TO CALIFORNIA

Milt Hagan, manager for Daniels & Wilson, Inc., left this week for California, where he will spend the summer. He will reside at the Press Club while on the coast, returning to New York in September.

VANDERSLOOT SONGS FEATURED

Jimmie Hodges is featuring two Vandersloot songs in his new show, "All Aboard For Cuba." They are "Hawaiian Twilight" and "Spanish Moon." These are the two leading numbers in the big Vandersloot catalogue.

FISHER MUST FILE BOND

Judge Tierney in the Bronx Supreme Court last week decided that McCarthy & Fisher (Fred Fisher, Inc., successor) must file a bond of \$25,000 to pay Felix Bernard any royalties which may be assessed later by a jury for sales of copies of "Dardanella."

The case will go on trial, it is believed, at an early date, and songwriters and publishers are looking forward to the final disposition of the case with much interest.

Bernard claims that he was induced to sell out his royalty rights to the publisher for \$100, on the representation that the song was a failure from a selling standpoint. After selling out he learned that the song was a big success and brought suit, asking that his transfer be set aside.

His attorneys applied for an injunction restraining the publishers from disposing of the proceeds of the song unless they held in reserve a sufficient sum to cover all royalties claimed by Bernard both from the sales of the number and from mechanical rights.

Among the papers submitted in the case is an affidavit by Joseph Mittenthal, formerly general manager of the McCarthy & Fisher Co., to the effect that when the song was in such great demand last fall that the publishers could not keep up with it, Fred Fisher suggested to him writing the plaintiff, who was at that time playing a vaudeville engagement in Texas, offering him \$100 for his rights in the number and telling him that it was a failure. The attorneys also submitted a list of the piano-roll and phonograph concerns who had been given reproducing rights. The list included over fifty such concerns.

Bernard's attorney, Henry J. Goldsmith, stated that the reason an injunction was asked was to make sure that when the case was finally decided the publishers would have sufficient funds in reserve to pay any judgment which might be recovered.

BIG BOOM IN MECHANICALS

A big boom in the mechanical music reproducing business is on at present especially in the phonograph line. Fifteen new companies to manufacture instruments and records were incorporated last week and many others are to form in the near future. The enormous sale of records and talking machines during the past few years in addition to the fact that many of the old patents on machines are to expire shortly is the reason for the big rush into the mechanical field.

All of the above will be welcome news to the music publisher who with the present high cost of paper, printing and song exploitation often derives a greater income from the mechanical reproducing concerns than he does from the sale of his music. Whether or not the phonograph record sales hurts the sheet music distribution is a matter of conjecture. Some publishers are strong in their statement that it does while others declare that while a few sales may be lost by the record distribution, it is more than made up in the big exploitation which the records furnish.

STASNY GETS COMEDY SONG

"Why Do They Always Say No" (when they know they mean yes all the time) written by Harry Pease and Ed. G. Nelson was released last week by A. J. Stasny. The song, a clever comedy, was in big demand among the local publishers, no less than four having made a substantial bid for the publication rights.

STERN HAS CLEVER NOVELTY

Jos. W. Stern & Co. have a clever novelty number in "The Argentines, Portuguese and Greeks," a number which has hit vaudeville by way of the production stage. It is being featured by scores of big time singers.

The U. S. S. Carola Trio have split their act.

Victor Moore has become the father of a baby son.

Andrew Toombs will open in vaudeville in a single shortly.

Sam Bearwitz became the father of a baby boy last week.

Vivienne Segal and her mother sailed for France on Monday.

Samuel L. Tuck has joined the Loew organization in Atlanta.

Muriel DeForrest will be in the cast of the Century Promenade.

Harry Kelly has been engaged for the new Century Promenade.

Jules Saranoff has announced his marriage to Blanche Burrell.

Chic Sales underwent a minor operation in Kansas City last week.

Harry J. O'Neil has been added to the cast of "I'll Say She Does."

Brandon Hurst will be seen in the cast of "The Lady of the Lamp."

Cal LaVance had a suit of clothes stolen from his room last week.

Frank Bacon was a guest of the Times Club at a luncheon last week.

Ruth Weinstein has been made secretary of the Wilshin-Dandy office.

Ann Kramer, who has been dancing, is going into pictures in the future.

Maida Firmin, pianist and prima donna, closed with "Jazzland" at Newark.

Al Sexton has been added to the Promenade cast atop the Century Roof.

Loretta McDermott and Eddie Cox were married in Philadelphia last week.

Frank Britton is recuperating at his home, 2924 Fulton Street, Brooklyn.

Bobby Heath is in charge of the cabaret at the Moulin Rouge, Atlantic City.

Nicola Raspa, operatic tenor, was married last week to Emilienne Romeuf.

Harry Glynn is in charge of the cabaret at the Hotel Martinique, Atlantic City.

George Donaldson, monologist, will open the Rudy Heller circuit of Parks shortly.

Artur Bodanzky and his family have gone out of town for a Summer vacation.

Kathleen Shaw has been engaged by Gleason and Bloch for "The Rainbow Girl."

Nan Halperin opened in the cast of "The Midnight Whirl" in Chicago this week.

John Byam has been signed by the Shuberts as part of the Century Promenade show.

Marguerite Leslie and Gladys Maude sailed for Europe for a vacation last week.

Georgie Price has been engaged as one of the features of the new Century Promenade.

Griffith and Northe will shortly appear in a new act written by Hopkins and Brown.

Estelle Sully is recovering from ptomaine poisoning in a hospital in Detroit.

Harry Puck substituted for the Creole Fashion Plate at Proctor's Mt. Vernon last week.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Masters and **Jack Kraft** have been signed by Will Morrisey for "Buzzin' Around."

Ambrose (Musty) Miller is the manager of the new theatrical firm of **Byron and Marshall**.

Stanley James is to keep his stock company at Manchester, N. H., running all Summer.

Irving Yates arrived in New York last week to start booking activities with Lew Cantor.

Jimmy Hume and **Patricia Van Dyke** have been added to the cast of "Good Night, Paul!"

The Purcella Brothers will be in the cast of the new Shubert show on the Century Roof.

Pearl Hunt, **Emily Pope** and **Verni Gordon** have been booked at the Blackstone, Atlantic City.

White and Clayton will be seen as one of the features with the new Shubert-Century show.

Mr. and Mrs. **William De Witt** were, last week, presented with a seven-pound baby daughter.

Rosie Quinn, seen in many Winter Garden shows, will be in the new Century Roof Promenade.

Green and Blyler have been added to the cast of the Century Roof Promenade by the Shuberts.

Saxon Kling, who has been appearing in "Shavings," has begun rehearsals in "The Cave Girl."

Mark Smith has been added to the cast of "The Cave Girl," the new Comstock and Gest comedy.

Harry Fender has been added by the Shuberts to the cast of their Century Promenade show.

Zelo, the magician, is now working as one of the attractions at The Starlight Amusement Park.

Arthur Hohl will play the role he created in "Martinique" in the London production of that play.

Hal Hickson has been engaged by the Shuberts for their new promenade atop the Century Roof.

Johnny Murphy and **Gertrude Lang** will open shortly in a new singing and talking act by Sam Morris.

Lew Hearn, of **Lew Hearn and Bonita**, has been engaged for the Shuberts' new Century Promenade.

Violet Heming, appearing in "Three Faces East" on the coast, is recovering from an operation.

Billy Glason's sister was married to **Chas. Goldberg**, of the Remick forces, at Boston, last week.

Dale and Boyle were compelled to cancel a twenty-week route on the Loew time, due to illness.

Etta Hastings and **Daisy Maxwell** opened at Redbank last Monday in a new act by Sam Morris.

Vivian Oakland, one of the **Oakland Sisters**, has been added to the cast of The Century Promenade.

Edwin George, comedy juggler, who has been in vaudeville, will be seen in the Century Promenade.

Dama Sykes, formerly of Halligan and **Sykes**, has been added to the Shubert Century Promenade cast.

Estelle Sully, of the **Sully Family**, who has been very ill with ptomaine poisoning, is slowly recovering.

Colin O'More, the tenor now appearing in "Lassie," has received an offer to sing in grand opera in Paris.

Milo, the tramp comedian, will be among the members of the Century Promenade cast when it opens.

Emmett Calahan, of the Chamberlin Brown offices, leaves this week for a business trip to Los Angeles.

Loyst T. Harwick, manager of "Snake Oil," and **Mabelle Mack**, were married last week in Canton, Ohio.

Emmett Corrigan, of "Martinique," has been engaged by **Walter Hast** for "A Daughter of Two Worlds."

Eileen Va Biene, formerly with "Maytime," has been added to the cast of "Cinderella On Broadway."

Mlle. Rodriguez has been signed by the Shuberts for the new show they will produce on the Century Roof.

Ben Ali Haggan has been engaged by **Flo Ziegfeld** to create two living pictures for the new "Follies" show.

Theda Bara is to be starred next season by A. H. Woods in a new play, written by herself, about her own life.

Ruth Cloos, aged four, and **Dolly Tigue**, six, have been added to the cast of "Honey Girl," doing a dance specialty.

Martha Hedman will co-star with **Arthur Byron** in a new piece under the direction of **Byron and Marshall**.

The Astor Sisters, Dorothy Keller, and **The Three Manning Sisters**, are at the Martinique Hotel, Atlantic City.

Alfred Goodman, musical director for Al Jolson in "Sinbad," has been appointed musical director for "Florodoro."

Walter Woolf will be a member of the Century Promenade cast when the show opens on the Century Roof.

Phil Baker, accordionist and comedian, has been engaged by the Shuberts for their new show atop the Century.

Robert Ober has withdrawn from the cast of "My Lady Friends," having agreed to play the part for two weeks only.

Charles Hirst, for many years leader at Jamestown and Rochester, is now leader at the Colonial Theatre, Pittsfield, Mass.

Leo Beers, late of the Eltinge world-tour company, has been engaged to do his specialty in the new Century Promenade.

Madge Bellamy will appear in the cast of "The Riddle Woman," with Geraldine Farrar. This is her first motion-picture work.

Roger Ferri has organized and is general manager of the International Publicity Bureau and Ferri Newspaper Syndicate.

Lillian Roth, the little girl of eight years who was injured in an automobile accident recently, is back in the cast of "Shavings."

O'Hanlon and Zamboni, dancing team, will present several specialties in the Century Promenade, which the Shuberts are putting on.

Dorothy Dixon and **Carl Hyson** have been signed by Roland West to do specialty dances in a new production by Harry Kelly.

Juanita Mitchell and **Hazel Baker** were booked by Lillian Bradley for Reisenberger's Hotel, College Point, and opened last Saturday.

Mary Kennedy, of "Not So Long Ago," has been selected to support **Henry Hull** in the new play he is to be starred in by the Shuberts.

E. K. Nadel, of the Pat Casey Agency, has been elected president of the "Elkhart Society of New York," and **Ned K. Miller** treasurer.

Tot Quarters, last seen with Jimmy Hussey and company, will be in the cast of the Century Promenade, when the Shuberts open it.

Milton Hockey and **Howard Green** are writing a new act for **Hershel Henline** and also a new girl act to be produced by **George Choos**.

Patti Harold, daughter of **Orville Harold**, replaced **Adele Rowland** in the leading role of "Irene" at the Vanderbilt Theatre last week.

Brandon Tynan, the playwright and actor, will be married today (Wednesday), to **Lilly Cahill**, the actress, in St. Patrick's Cathedral.

Emile "Jazz" Casper, late of the Mollie Williams show, opens in vaudeville at New London on the 10th, under the direction of **Morris and Feil**.

Harry Hines, nut comedian who was recently placed under a long-term contract by the Shuberts, will be seen in the new Century Promenade.

Mildred Holiday and **Carlos and Company** will open during the coming month in a new dance offering. A pianist will constitute the company.

Signor G. Palacco, former conductor with the Metropolitan Opera Company, arrived here from France with his wife, **Edith Mason**, last week.

June Walker, of the "My Lady Friends" company was suddenly taken ill last week and her place was filled by Zalli Martin, a niece of David Belasco.

John Wenger, the scenic artist, has been commissioned to design scenes and decorations for two plays to be produced at the Jewish Art Theatre in the Fall.

Billy Wilbur, **Olga Lynwood**, **Lillian Foster**, **Johnny Muldoon** and **Mykoff and Vanity**, have been booked into the Moulin Rouge, Atlantic City, by **Billy Curtis**.

Teddy Gerard, Broadway beauty, who has been in Paris and London for some years, returned to New York last week. She may appear in a new A. H. Wood's play next season.

Louise and Mitchell, **Belmonte Sisters**, **Cavanaugh and Everett**, **Johnny Dale**, **Isabella Jason** and **Vera Griffin**, have been booked by **Billy Curtis** at the Cafe Beaux Arts, Atlantic City.

Claude Gillingwater, **Harry Davenport**, **Howard Gould**, **Helen Menken**, **Charles Laite**, **Harry Forsman** and **Willard Vincent** have been re-engaged for the trans-continental tour of "Three Wise Fools."

Doris Lloyd, who made a hit as the eccentric chorus girl in the "Passing Show of 1918" and who has since been a musical comedy star, will be seen in the cast of "Cinderella on Broadway" when it opens.

George F. McLeach, an actor on the Kaiserin Augustin Victoria, which arrived last week, collected more than \$2,000 during the trip for the British Seaman's Fund. This is said to be the largest amount ever taken on a liner for a fund.

DRAMATIC and MUSICAL

"SCANDALS OF 1920" HAS ALL ESSENTIALS FOR SUMMER HIT

"SCANDALS OF 1920." A musical revue in two acts and sixteen scenes. Book by Andy Rice and George White; lyrics by Arthur Jackson, music by George Gershwin. Staged by George White and William Collier. Produced by George White and presented at the Globe Theatre Monday evening, June 7, 1920.

PRINCIPALS.

Ann Pennington, La Sylphe, Frances Arms, Ethel Delmar, Ruth Savoy, Myra Cullen, Peggy Dolan, Christine Welford, Darry Welford, Sascha Beaumont, James Steiger, Lou Holtz, Lester Allen, George Bickel, Jack Rose, George Rockwell, Lloyd Garrett, James Miller, Lester O'Keefe, Al Fox, Yerkes Happy Six, George White.

George White's "Scandals of 1920," will uphold the White reputation. Its two acts and sixteen scenes, more or less, are distinguished by beautiful settings, and, what is more important still, contain a multitude of extraordinarily pretty girls.

There is a joyous flavor about "Scandals of 1920," that is the result of the lines which Andy Rice has contributed to the book and the combined antics and utterances of George Bickel, Lou Holtz, Jack Rose, Rockwell and Fox, Frances Arms and Lester Allen.

Some very funny situations have also been provided, one of which is the translation of a so-called Russian playlet, in which Lou Holtz, Frances Arms and Lester Allen are the principals. Consider Lou Holtz translating the playlet to the audience in his own way, the other two principals speaking nothing but Yiddish!

To point to the other essentially funny spots in the show haphazardly, there is the "Bluff Apartments" scene, where George Bickel is the landlord and Lester Allen, Frances Arms, Lloyd Garrett, Ethel Delmar, James Miller and Jack Rose, tenants. The setting, in itself, a subway entrance beside a rocky sort of cave man dwelling house, seems to add humor to the act.

Other funny scenes are the one having to do with "bums" in Mexico, where girls are the bandits; the Three-Miles-Up airship cafe which appeared more interesting scenically than humorously; the scene in front of a department store, and the "Presidential Convention" scene, which might be even more funny if its lines were a bit more polished.

The most beautiful scene in the show is the Japanese jade setting, a huge jade pagoda. It is in this scene that Lloyd Garrett, a newcomer to Broadway, sings what will probably become the most popular tune of the show, "Idol Dreams are Idle Dreams." He is a trim and natty juvenile, is Garrett, with a sweet tenor voice that is entirely lyrical in quality. His is the best voice in the show, in fact.

The show is lacking in a few more good strong voices, for there are at least three other songs in the show that deserve better rendition than they receive from the respective principals that sang them.

The score which George Gershwin has composed for the show is not only superior to last year's music in the same show, but it is easily one of the most tuneful now being played on Broadway. Its colorful melodies and piquant jazz strains will not fail of popular rendition in the various cafes and places where orchestras hold forth. Arthur Jackson wrote the lyrics, which are quite appropriately worded.

Ann Pennington adds lustre to the proceedings by her dancing, for, after all, she is a definite dancing personality, both capable and charming. But her vocal efforts leave much to be desired, which was evident when she sang "The Scandal Walk."

Lou Holtz, one of the most distinctive black-face comedians, helped considerably to spread the hilarity of the proceedings.

George Bickel was his effulgent self even when he was William Jennings Bryan, grape juice's most famous exponent, as he was in the "Presidential Convention" scene.

Frances Arms proved herself to be a mighty good actress, besides a definite exponent of humor, in the "Russian" playlet scene.

Lester O'Keefe, Jack Rose, Al Fox, George Rockwell, James Miller and the Yerkes Happy Six, a jazz band, were also definite contributing factors in the fun. But it is Lester Allen, who seems to be a combination of Ernest Truex and Billy Kent, who counts the most. For not only does he possess a fine sense of comedy values, but he also is a very versatile sort of comical being, what with his tumbling and dancing.

There is also La Sylphe, too, who interprets Terpsichore. Her dancing has merit, but, at times, she did suggest heaviness of movement rather than the litesome grace that one has a right to expect from her because of her undoubtedly ability.

George White doesn't appear until the very end, when he offers a few dancing steps in emulation of Maurice, Pat Rooney and George M. Cohan. As a matter of fact, there would have been nothing at all to what he himself did were it not for the augmentation of the girls that follow him after each imitation dance. And it also seems that he has lost some of the pepful nimbleness and grace that helped him to find so much favor in vaudeville before he began functioning with Herbert Ward, of the Robert Law studios, along the lines that brought forth an initial "Scandals" show last year.

White has not stinted himself in expenditure for the current show, which has all the earmarks of proving even more successful than was last year's. The girls are beautiful, in proof of which we mention the names of but a few of the more pulchritudinous: Sacha Beaumont, Ethel Delmar, Darry Welford, Ruth Savoy, Vera Colburn, Dot Buckley, Betty Marshall, Peggy Dolan.

The costumes are stunning and the settings are both pretentious and artistic.

The music is very good, and with the youthful Alfred Newman wielding the baton, gets a fine interpretation from the orchestra, for the little fellow seems to be full of pep and fire.

Altogether, the show has those specific merits which are necessary in a revue. The "Scandals of 1920" is a great show, and will undoubtedly keep the Globe Theatre crowded throughout the Summer.

BROADWAY MUSEUM CLOSES

The Broadway Museum, known as the "Living Curio Palace," has closed its doors for the Summer, during which time it will be repainted and renovated. About the middle of September it will reopen, it is said, with a new line of attractions.

The closing of the museum came as a surprise. The attractions were given little, if any, notice, and no reason other than the coming hot weather assigned for the curtailment of their engagements.

Several of the attractions have secured engagements with carnivals. Fanny Tunison, the woman with no arms, who sews and does embroidery, using her tongue to hold the needle, is now appearing at Gomper's Museum, Coney Island. Nona Appleby, the 39-inch-high midget known as "The American Doll Lady," has entered into negotiations for her appearance in an act to be presented by Willard, at Belle Isle Park, Detroit, for the Summer, but has been re-engaged for the Fall reopening of the museum. Texas Cooper, the tall cowboy guardian of the outer portal of the house of curiosities, is Miss Appleby's manager and will, in all probability, accompany her, although he is at present engaged in the making of film versions of unspoken Western drama at one of the New York studios.

The fat lady is resting for a couple of weeks before seeking other engagements, and the armless boy is doing likewise.

BUSHMAN AND BAYNE IN "THE MASTER THIEF" MAKE POOR SHOWING

"THE MASTER THIEF"—A melodrama in a prologue, three acts and one scene, by Edward E. Rose. Presented by Oliver Morosco at the Bronx Opera House, Monday evening, May 31, 1920.

CAST.

Roma Mistier	Kate-Pier Roemer
Curtis Dean	James H. Morrison
O'Hara	Harry English
McKinnon	Harry E. McKee
Alice Warden	Beverly Bayne
Mrs. Norah Fuller-Ryan	Grace Peters
Mollie Leslie	Florence Joyce
James Warden	Fritz Adams
Colonel Drake	Louis Frohoff
William Little	Thomas Pawley
Rango Sherrard	Frank E. Camp
Keith Sandre	Francis X. Bushman
A Stranger	Lyon Athey
Garvin	Myron Z. Paulson

Frances X. Bushman and Beverly Bayne were enacting a penny-dreadful melodrama at the Bronx Opera House last week. Their vehicle "The Master Thief," which opened in Wilkes-Barre last Fall and toured to the coast and back, makes Theda Bara's Broadway flicker in "The Blue Flame" look like a conflagration. Oliver Morosco, who is sponsoring the Bushman-Bayne venture, plans to bring the show to a metropolitan playhouse for a run next season.

Edward E. Rose, the author, is obviously a member of that school of playwrights who flourished a decade ago, and who have, since, failed to keep pace with the times. Yet, this present day contribution of his doesn't even compare favorably with such old-timers as "The Span of Life" and "Cast Up by the Sea," which at least contained a thrill or two. "The Master Thief," in its tensest moment, doesn't afford as much as a tremor.

Rose has built his play about a detective story which, at best, is stupid. It is founded on an incident in Richard Washburn Child's "Paymaster" stories. Rango Sherrard, in company with several other monied gentlemen, have conspired and ruined one of their partners, who, we are informed, took the easiest way out, but left a son. The latter, in order to avenge his father, descends to the underworld and familiarizes himself with all the tricks known to the crook fraternity. He then blossoms forth as a master thief and ruins all his enemies by bold and daring robberies, each time leaving a note behind signed "Paymaster." When the play opens, we find him ready to avenge himself upon Sherrard, the last of the old clique.

It develops that Sherrard has fallen in love with Alice Warden (Beverly Bayne), and through falsely implicating her father in a Government fraud, gets her into his power. However, Paymaster, (Francis X. Bushman), surrounded by a bevy of his crook friends, makes his appearance at Sherrard's home in the Florida Keys, and, after a series of silly complications in which aeroplanes, dictographs, wireless telegraphs, and other supposedly up-to-the-minute crook paraphernalia figures, wins the girl, saves her father and turns Sherrard over to secret service agents.

As far as the acting was concerned, Miss Bayne contributed the best performance. She has a well modulated voice and seems to be at home upon the stage. However, Bushman falls short of the mark, and does but little outside of contributing his presence. In his "drunk" scene he grossly overplays the part, making it little short of disgusting. The screen is the screen and the stage the stage, as far as he is concerned.

Kate-Pier Roemer plays a camp role according to Hoyle and Frank E. Camp, as the villain, is a regular Desperate Desmond.

CARUSO TO LIVE AT BILTMORE

When Enrico Caruso returns to New York City for the Winter, he will live at the Biltmore Hotel. For the past seventeen years, he has been living at the Knickerbocker, but the closing of that hostelry forced him to move.

CELTIC PLAYERS ARE CAPABLE OF DOING EXCELLENT WORK

"THE CELTIC PLAYERS." In a bill consisting of a one-act play and Provincetown Theatre, Monday evening, May 24, 1920.

"THE SINGER." A one-act symbolic poem play by Padraig H. Pearse, first President of the Irish Republic.

CAST.	Marie ni Fhiannachia
Sighle	Moira Rodin Quinn
Colm	Eileen Curran
Maoilsheachlainn	Henry O'Neill
Cuinlin Eanna	Edward O'Conno
MacDara	R. Henry Handon
Diarmaid	Paul Hayes
Newcomer	Emmet O'Reilly
	John Burke

"BIRTHRIGHT." A two-act a two-act drama. Produced at the drama by T. C. Murray.

CAST.	
Bat Morrisey	Emmet O'Reilly
Maure Morrisey	Eileen Curran
Dan Hegarty	R. Henry Handon
Shane Morrisey	Henry O'Neill
Hugh Morrisey	Paul Hayes

The opening bill of the Celtic Players, the newest dramatic organization, consists of "The Singer," a one-act symbolic poem play by Padraig H. Pearse, and "Birthright," a two-act drama by T. C. Murray.

The playlet is written in the conventional vein of modern Irish literature of its kind, long speeches interspersed with vague references to the freedom-loving Irish people and, beyond a few lines of nice sounding but empty phrases, has nothing much to recommend it. The players themselves seemed to find it difficult to get into "The Singer's" mood.

"Birthright," on the other hand, is a highly interesting play. It sets forth a very sad phase of Irish life. In fact, it would be just as sad in any other nationality. Consider a couple of sons, the younger of whom, less intelligent than his elder brother, a student, grows jealous of his brother's mental attainments and the fact that it is arranged that his elder brother should ultimately come into possession of their father's farm. He encourages their father in his growing hatred of the eldest son, until, finally, the father makes Hugh, that being the older one, take the place of his brother, Shane, who is about to sail for America.

The mother, on the other hand, is a devout little woman whose noble heart goes out to her eldest son. Whatever she says or does in this son's behalf only seems to stir her husband's wrath against him more and more. Hers is a most unhappy lot in that household, where the futility of mother love and self-sacrifice seems to be thoroughly misunderstood by the husband and younger son. Finally, the brothers get into a fight and the elder one lays the younger one low with a club.

There is a grim note of tragedy in this little play, which gives it definite dramatic value. It was extremely well acted, too. Emmet O'Reilly played the father excellently. Eileen Curran acted well as the mother. The elder and the younger brother, respectively, were Harry O'Neill and Paul Hayes, both of whom gave very convincing performances.

There is much to be said in favor of the Celtic Players, who have rented the Provincetown Theatre, in MacDougal street, where they expect to establish themselves as a permanent dramatic organization. Undoubtedly they are capable of doing many interesting Irish plays and playlets.

HOW ABOUT YOU?Theatre—*Harlem Opera House.*Style—*Sketch.*Time—*Twenty minutes.*Setting—*Three.*

A cleverly written sketch, capably played by two men and a girl, dealing principally with the failure of many to vote at the polls.

It is a satire and a very good one, on present day restrictions, prohibition and the contemplated elimination of tobacco.

Some tobacco, supposedly from an East Indian mystic, is brought to the house of husband and wife by the wife's brother, who details to the husband several wonderful attributes that the tobacco is supposed to have, among others, being that of enabling the smoker to look into the future.

It is election day, and the wife and her brother go out to vote. During their absence, the husband fills his pipe with the tobacco and an East Indian makes his appearance. During the ensuing conversation, he imparts the information that many changes have taken place, that the time is ten years later, 1930, and a greater number of restrictions have taken place during the interim, due to the failure of many to vote. "The stay-at-homes" and the "I don't cares," and the ones who say, "What difference does it make," are soundly berated, after which the mystic makes his disappearance.

Lights up and the brother-in-law returns in a strange, sedate suit and further details of the changes that have transpired in ten years are brought to attention. Each move the husband makes is declared to be "against the law." He is told he cannot smoke in his own house, cannot have the lights lit after 8 p. m., cannot eat what he chooses, and, with the return of his wife in a strange garb, told that he cannot kiss her, for it is "against the law." When he speaks of going to the theatre, he is informed that there are no theatres and that he must eat mush and milk, stay at home and go to bed.

The wife and brother exit to prepare the cornmeal and another character makes his appearance as an inspector. He looks into the bed-room, after which he is asked by the husband who he is and what he wants. "I am the inspector," says the character, "and I come around every night to see if you still have twin-beds." This is a line of which there is no mistaking the import, and, although a punch is, nevertheless, suggestive, especially as it is followed by a line from the husband, who says to the wife, "What's the matter with our double-bed," to which the wife replies, "it's against the law."

The husband then makes an exit and it is explained by the wife and her brother, to the audience, that the whole thing has been arranged to show the husband the necessity of voting, so that many unforeseen radical changes that seem to deprive citizens of what they consider their personal liberty, may not take place without an initiative and referendum.

When the husband returns with hat and coat, he is asked if he is going to stay to supper, and for the tag, he replies, "supper, hell, I'm going out to vote."

With the exception of the lines mentioned, no fault can be found in the vehicle, which is a decided novelty in sketch writing and of big time calibre. The acting of all parts was exceptional and by a well-balanced cast, who, in their respective renditions of the several parts, displayed a naturalness, ease of manner and stage technic that is uncommon in vaudeville. None of the names were programmed or billed, but all should be.

Tumultuous applause greeted the artists at the fall of the curtain, and forced several recalls of the best novelty in the sketch line seen in many a day, both in subject matter, treatment and playing, although it seems a pity that the author should have made the one *faux pas* referred to.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

COGLAN AND BARD & CO.Theatre—*City Theatre.*Style—*Talking and Singing.*Time—*Fourteen minutes.*Setting—*In one.*

Jim Coglan and Ben Bard have reputations as very clever performers in burlesque, but, if they ever want to gain the same on the big time vaudeville circuit, they'll have to revise and improve their talk. Not that their patter bits are so very bad, but they do contain some old gags, and the talk, on the whole, isn't funny enough for the big time. The one clever bit which they do offer, is the one with the words "Who, you, oh!" and that should be worked up more.

Bard is undoubtedly a capable "straight" man, and also sings pleasantly. Coglan, who can handle comedy, would do better with better material. The "company" consists of a woman, who comes in for the closing song and dance bit. At present, the turn will easily do for the better small time houses. But the big time will expect more from them.

G. J. H.

CLARENCE NORDSTROMTheatre—*Audubon.*Style—*Singing and dancing.*Time—*Fourteen minutes.*Setting—*In one.*

This is Frances Nordstrom's brother, who recently was seen in the juvenile role with C. B. Maddock's "Nothing but Love." He also had the juvenile role in Will Morrissey's "Overseas Revue," when that was a production, instead of a vaudeville offering.

For his vaudeville turn, Nordsarom, assisted by a pianist, who also comes in for a few song and talk bits, has arranged a neat routine that will please any audience. He makes a very pleasing appearance, has a world of personality, and sings and dances excellently. He has a good opening number, then offers "Here Comes the Bride," and follows that with a number from the "Overseas Revue." A neat dance, with some hock steps, was offered as an encore, and brought him back for another song number.

Nordstrom's manner is typically production style, and yet has enough of the vaudeville atmosphere to please. He'll do very nicely in the first half of any big time bill.

G. J. H.

GUNTHER AND POWELLTheatre—*Proctor's 125th St.*Style—*Singing, violin and piano.*Time—*Fourteen minutes.*Setting—*In one.*

This pair, man and woman, came very near taking a "flop," and saved themselves only in the latter portion of their offering, which consisted of some violin bits by the man, with the woman at the piano.

The first part of the turn is absolutely no value to the act, for, in it, the male member sings, or, at least, attempts to. He has no vocal ability to speak of, and less ability in delivery. He does play the violin fairly well.

With an entirely new routine, consisting of instrumental bits only, the turn would have a chance for the three-a-day route.

G. J. H.

THREE BELMONT SISTERSTheatre—*Proctor's 125th St.*Style—*Singing and dancing.*Time—*Ten minutes.*Setting—*Two and full stage.*

These girls could get together a fairly good small time dance act if they had some one to frame a better routine for them. We say a "fairly good small time" act, simply because the ability they displayed does not seem to be fit for anything better.

The singing is only fair and the toe-dancing, of which all their terpsichorean efforts consist, is not much better. What the girls really need is a capable director.

G. J. H.

STEP LIVELY!Theatre—*Hamilton.*Style—*Dancing.*Time—*Twelve minutes.*Setting—*Special, in Three.*

Mildred Rogers and four boys have a relief in dancing acts. No piano on stage, no pianist and no piano-lamp is used. While Miss Rogers is making her changes, done quickly, the boys do snappy dances.

The Egyptian number displayed Miss Rogers' form to good advantage and was well done and not too long. The costume was very characteristic, being in purple and gold, and the number got over for a hand. The opening music of "Babylon," from the musical comedy "Sinbad," seemed to fit admirably, as did an Oriental number. But the singing of the chorus by one of the boys from the wings, detracted from the dance and is of doubtful value.

Miss Rogers made a number of changes, danced nimbly, has a strong personality and a million dollar smile. In "One," she put over some fast steps and looked natty in short white trunks. The act was a hit, but would be much improved if new curtains and hangings were seen. The ones now employed look old, tacky and cheap.

H. W. M.

AMOROS AND JEANETTETheatre—*Hamilton.*Style—*Comedy and singing.*Time—*Twenty minutes.*Setting—*In One.*

The girl opens in a wonderfully flashy, Frenchy gown, with a song, which is interrupted by the ringing of a phone bell. Jeanette answers and the chorus of the song is sung over the phone.

This bit is done very well and in a natural manner. Some comedy ensues, of the "nut" variety. Amoros, as a Frenchman, which he probably is, assists. The wrestling business takes away from the class of the act, and for the returns gathered, might be eliminated.

"When the Circus Comes to Town," sung by Jeanette, gives the man a chance for some burlesque comedy and falls. Amoros plays the concertina well, and gets over his comedy points.

For an encore, Amoros does a Scotchman, using his concertina and a chair to represent a bagpipe and pulling up his trousers and affixing a whiskbroom. For the finale, a tall girl with a short skirt of Scotch plaid, a towering hat and a drum, which she plays with two drumsticks, after the manner of trick bass drummers, helps to punch over a hit of no mean proportions.

The running time might be speeded up a trifle by eliminating a little wherever possible. The same act, in sixteen minutes, would be much better.

H. W. M.

SWAN'S SEA LIONTheatre—*Keeney's.*Style—*Diving Act.*Time—*Eighteen minutes.*Setting—*Full-special.*

We take it that Swan is the man in this act, and what puzzles us is why he should bill the offering as Swan's Sea Lions. There is only one of the animals in the act, and the creature does nothing but turn a few flips in the water. Swan and his assistant, a well formed young woman, do all the work and exhibited some excellent aquatic acrobatics and endurance powers in a tank that was no more than three feet across, and, possibly four and one-half feet deep.

Their work under water is marvelous, for never have we seen anyone with such ability to stay under water as they displayed. Swan stayed under water, absolutely still, without blowing one bubble or moving, for two minutes. His partner picked up fifty-two coins from the bottom of the tank with her mouth. Numerous other such stunts under water comprise their act.

This is an exceptionally good aquatic act.

S. K.

BYRON BROTHERS' BANDTheatre—*Proctor's 23d St.*Style—*Musical.*Time—*Thirteen minutes.*Setting—*Panorama in three.*

Six colored men play a variety of brass instruments, using published numbers. The opening selection, with saxophones, during which a woman in the act comes on for a toe-dance, is their best. The woman's work is good, and the boys do not play the instruments badly. They follow the usual routine, "The Rosary" on the xylophones, etc.

The girl also does another dance, mostly in the dark, and should have a spot.

The worst feature of the act was the closing, which, for unqualified noise, din, shrieking and unharmonious conglomeration of mixed noises, has never been equaled by any so-called "Jazz" band in the world. Not content with the unearthly howl from the clarinet, the drums, cow-bells, rattle and cymbals, they utilize bagpipes. Absolutely no melody of any description could be discovered, and any impression that they were musicians, which might have been gleaned before, was entirely destroyed.

H. W. M.

ROBILIO AND ROTHMANTheatre—*Alhambra.*Style—*Strongman.*Time—*Ten minutes.*Setting—*One, plain.*

Robilio and Rothman have a strongman act that should find competition with similar acts a matter of little concern. These two boys are splendid specimens of development and strength and their routine is clean, well worked out and effective. Their work is somewhat reminiscent of the Rath Brothers, who staged this act for them while they were out West.

They open with about three and one-half minutes of continuous lift stunts. Then Robilio displayed his torso development and it is some wonderful development, let it be known. He has muscles covering the entire length from hips to neck, each flexible and controllable. They close with a few stunts that always are bound to bring applause. Robilio lifts his partner with one hand into the air, holds him suspended there for a minute, then walks off with him.

They will have little difficulty in securing bookings, for it is the type of act that will, in time, make a name for itself, despite the fact that it will have to open or close a show, which no one appreciates.

S. K.

TATTOOED MAN GETS DIVORCE

PROVIDENCE, June 4.—Edward Hazzard, a tattooed man with the Robinson and Robinson circus, was granted a divorce here from his wife, Katherine Hazzard, a fortune teller, on the grounds of desertion.

The case is unique, inasmuch as the action for the divorce was brought a year ago, but, owing to the fact that Hazzard had to fulfill engagements with the circus and leave immediately, the case was held over.

WANT LICENSE FEES DOUBLED

TRENTON, N. J., June 5.—Effort is being made to double the amount of tax fees on all sorts of amusements by the Trenton City Commission, which has introduced, through George B. La Barre, director of public safety, an ordinance to that effect. The ordinance, in addition to doubling the fees, would compel circuses to pay a fee of \$250 a day and Wild West shows \$150 a day.

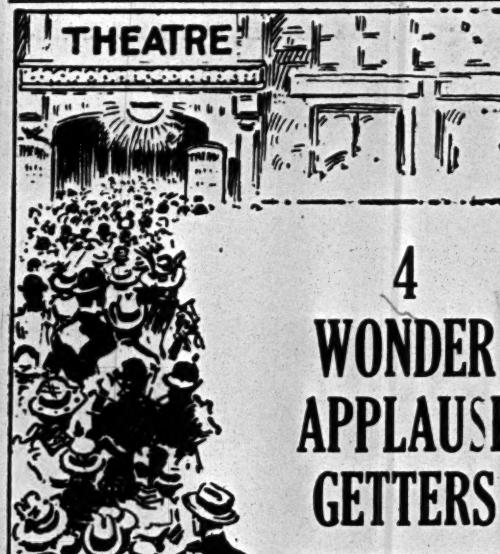
"SUSAN LENOX" POSTPONED

The opening performance of "The Rise and Fall of Susan Lenox" was postponed by the Shuberts from Monday evening to to-night, Wednesday, at the Forty-fourth Street theatre.

"MAYTIME" CLOSES THIRD YEAR

"Maytime" closed its third year last Saturday night, at the Broad Street theatre, Newark. The tour will be resumed in August.

THEATRE



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"MASTER ATHLETES"
Direction—HORWITZ & KRAUS

Billy Thomas & Frederick Girls
NOVELTY SINGING AND DANCING
WITH BEAUTIFUL WARDROBE
Direction—JOE MICHAELS

FRANK THE HAGANS KITTY
NOVELTY DANCING

UNQARO ROMANY ?
IN A COMEDY MUSICAL SURPRISE
IN VAUDEVILLE

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Direction AARON KESSLER

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NEW YORK CITY

Palace—Rooney & Bent—The Sharrocks—Morris & Campbell—Maude Earle & Co.—Harry Fox & Co.
Riverside—Handers & Melliss—Mollie Fuller—Vera Barstow—James Lucas & Co.—3 Weber Girls—A. Friedman & Co.—Bert Errol—Nelson & Cronin.

Colonial—Mang & Snyder—Tom Patricola—Hartley & Eastman—James Hussey & Co.

Alhambra—The Briants—Quixey—Barbette—Putting It Over—Lillian Shaw—Ward Sisters & Dooley—Billy Glason—Rigoletto Bros.—Fonton & Fields.

Royal—Amros Sisters—A. Robbins—Mr. & Mrs. G. Wilde—Gordon & Ford—Elizabeth Murray—Hugh Herbert & Co.—Diamond & Girlie.

BROOKLYN, N. Y.

Orpheum—Royal Gascoignes—Grace Huff & Co.—4 Nightingales—Harry Tighe & Co.—Lydell & Macy—Dainty Marie—Fritz Scheff—Ed Morton.

Bushwick—Bert Howard—Buzzell & Parker—Harry Hines—Lillian Herlein—Jane & Katherine Lee—Whiting & Burt—Man Hunt Co.—Anderson & Yvel.

New Brighton—Stanley & Burns—Ruth Budd—Santley & Sawyer—Victor Moore & Co.—Wilson Aubrey & Co.—Libanon.

BALTIMORE

Claudia Coleman—Wright & Wilson—Finley & Hill—Wm. Gaxton & Co.—Wright & Dietrich—Moss & Frye—Margaret Young—Roscoe Ails & Co.—Collins & Hart.

BOSTON

Keith's—Maria Lo-M Montgomery—Vinie Daly—Bert Melrose—Jack Hanley—Lexey & O'Connor—Lewis & Dody—Under Apple Tree—Harry Holzman & Co.

BUFFALO

Shea's—Ara Sisters—B. & P. Valentine—Ruth Roye—Kramer & Boyle—Dare Bros.—Bowers, Walters & Co.

CLEVELAND

Hippodrome—Newell & Most—The Pickfords—Beeman & Grace.

DETROIT

Temple—Fred Berrios—Frank Wilcox & Co.—Act Beautiful—Felix & Fisher—Shaw & Campbell—El Ray Sisters—Duffy & Sweeney.

GRAND RAPIDS

Ramona Park—Mirano Bros.—Krausz & LaSalle—Tabor & Green—Whirl of Variety—Emily Dawson—Jed & E. Dooley.

MONTREAL

Princess—Jack Norworth—Janet Adair—Elsie Williams—Frank Conroy & Co.—Eddy.

PORTLAND

Keith's—Bensee & Baird—Howard & Ross—Re-Koma—Gallagher & Martin—Harry A. Bond & Co.—Burns & Wilson.

PHILADELPHIA

Keith's—4 Readings—Larry Harkins & Co.—Mrs. G. Hughes & Co.—Mason & Pole—Harry Delf—Sylvia Clark—Cornell, Leona & Co.—Harry Carroll.

PITTSBURGH

Davis—Little Cottage—H. & A. Seymour—Harry Cooper.

SYRACUSE

Crescent—Eddie Ford—Helen Keller & Co.—DuFor Boys.

WASHINGTON

Keith's—Frances Kennedy—Will Oakland—Selbin & Grovini—Clifford & Wills—Ralph Herz—Bokeff Dancers—Henriette Crosman—Brenk's Models—Lemaire & Hayes.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—4 Marx Bros., Co.—Emma Carus & Co.—Wilbur Mack & Co.—Ames & Winthrop—Ishikawa Japs—Frank Wilson.

State Lake—Nat Nazarro Jr. & Co.—“And Son”—Hampton & Blake—Vernon Stiles—Robbie Gordon—Helene Davis—Watson's Dogs.

Palace—Harry Watson & Co.—Lane & Moran—Brown & Weston—Edith Clifford—Leipzig.

DENVER

Orpheum—Mme. Petrova—Walls Clarke Co.—Duval & Symonds—Hart & Dymond—Gene Greene—Rinaldo Bros.

KANSAS CITY

Orpheum—Montgomery & Allen—Berk & Sawn—Lawton—Once Upon a Time.

MINNEAPOLIS

Orpheum—George Lovett's Concentration—Jenks & Allen—Reno—Wright & Earl—Dunbar's Darkies.

MILWAUKEE

Palace—Alexander Kids—The Langdons—Walace Galvin—Farrell, Taylor & Co.—Johnny Keane—Angelo Armento & Co.

OAKLAND

Orpheum—Bailey & Cowan—Henri Scott—Lloyd & Crouch—Fox & Ingraham—Anderson & Burt—Texas & Walker.

OMAHA

Orpheum—Singer's Midgets—Cooper & Ricardo—Shaw & Campbell.

PORTLAND

Orpheum—Alexander Carr & Co.—Josie Heather Co.—Melody Garden Co.—Pilcer & Douglas—Merlin—Lazier Worth Co.

ST. PAUL

Orpheum—Wyatt's Lads & Lassies—Powers & Wallace—Jerome & Newell—Charlie Irwin.

SALT LAKE CITY

Orpheum—Flashes—Anthony—Rudinoff—Stewart & Mercer—Myers & Noon Co.

ST. LOUIS

Rialto—Extra Dry—Watts & Hawley—Jack Osterman—La Rue & Dupree.

SAN FRANCISCO

Last Night—A Touch in Time—Werner Amors Troupe—Nellie Nichols—Emil & Wille—Bert Hanlon—Baxley & Porter—Bothwell Browne & Girls.

SIOUX CITY

Orpheum—3 Stewart Sisters—Newhoff & Phelps—Ethel Clifton Co.—Dillon & Parker—Geo. A. Moore—Ryan & Lee—Homer Miles—Yates & Reed—Ye Song Shop.

SEATTLE

Orpheum—Jos. Howard Revue—Fixing the Furnace—Spence & Williams—Bill Robinson—Early & Eary—Morgan & Gates—Reddington & Grant.

VANCOUVER

Orpheum—Kiss Me—Gardner & Hartman—Kane & Herman—Delro—Realista—Bartholdi's Birds.

THE NEW YORK CLIPPER

VAUDEVILLE BILLS
For Next Week

POLI CIRCUIT

BRIDGEPORT

Poli (First Half)—Hal Springfield—Miller & Bradford—Siren. (Last Half)—Boyd & King—Anderson & Graves—Huckleberry Finn & Tom Sawyer—Three Naces.

HARTFORD

Poli (First Half)—Santry & Norton—Huckleberry Finn & Tom Sawyer—Three Naces. (Last Half)—Julia Edwards—Siren.

Bijou Theatre (First Half)—Duke & Rogers—Hamilton & Ross—Boyd & King—An Heir for a Night. (Last Half)—Princess Nai Tai Tai—Miller & Bradford.

SPRINGFIELD

Poli (First Half)—Weyman & Berry—Joe Armstrong—Mae, Kilduff & Allerton—Mabel Barra. (Last Half)—Amors & Obey—Lorenz & Wood—Cook & Vernon—Winter Garden Violin Girls.

SCRANTON

Poli (First Half)—Clinton Sisters—Marcus & Booth—Monroe & Willard—Les Marchantes—An Heir for a Night.

WATERBURY

Poli—La Petite Jennie & Co.—Ecta & Diana—Fox & Dina—Fox & English—Gertrude George—Married via Wireless.

WILKES-BARRE

Poli—La Petite Jennie & Co.—Ecta & Diana—Fox & Dina—Fox & English—Gertrude George—Married via Wireless.

WORCESTER

Poli (First Half)—Amors & Obey—Princess Nai Tai Tai—Cook & Vernon—Winter Garden Violin Girls. (Last Half)—Weyman & Berry—Joe Armstrong—Mae, Kilduff & Allerton—Mabel Barra.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Bell & Gray—Usher Quartette—Sol Burns—Vera Bent and Syncopated Steppers—Harris & Manion—Gautier's Bricklayers.

REGINA AND SASKATOON

Pantages—Alaska Duo—Noodles Fagan & Co.—Jean Barrios—DeMischelle Bros.—Thirty Pink Toes.

EDMONTON

Pantages—Aeroplano Girls—Brown & Jackson—Agnes—Kayne—Leonard & Anderson—Carl McCullough—Sub E. T.

GATINEAU

Pantages—Ed. & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Gracie—McKay's Scotch Revue.

BUTTE

Pantages—Mizuna Japs—Louis Gilbert—Fred & Katherine Weber—Jan Rubin & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

SPOKANE

Pantages—Dugnon & Clifton—Manning & Lee—Berlere & King—Cockey Dunleavy & Co.—Alice Manning—Odiva.

SEATTLE

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Caire & Co.—Senator Murphy—Doree's Celebrities.

VANCOUVER

Pantages—Winchell & Green—Dianna Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

VICTORIA

Pantages—Simpson & Dean—Rose Valday—Arthur DeVoy & Co.—Adonia & Dog—Basil & Allen—Haberdashery.

TACOMA

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

PORTLAND

Pantages—Upside-down Millettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

TRAVELING

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Panlo—Weaver & Weaver—Oh That Melody.

SAN FRANCISCO

Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danubies—You'd Be Surprised.

OAKLAND

Pantages—Carlitta & Lewis—Abrahams & Johns—Willa Holt Wakefield—Neivins & Gordon—Walters & Walters—Hin Taking Way.

SALT LAKE CITY

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walzer & Dyer—Lonnie Nace—Japanese Revue.

LOS ANGELES

Pantages—Four Laurels—Henry Fray—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

SAN DIEGO

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

LONG BEACH

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

OGDEN

Pantages—Valand Gamble—Harvard Holt & Kendrick—Hope Vernon—Hasel Kirk Trio—Empire Comedy Four—Bonesetti Troupe.

DENVER

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashal Troupe.

F. F. PROCTOR

Week of June 7

NEW YORK CITY

81st St.—Clair Vincent & Co.—Barton & Saxton—Sylvia Loyal & Co.—Princess Kahma—Trixie Fraganza—Fenton & Fields.

5th Ave. (First Half)—Rigdon Dancers—French Refugee—Spider Webb—Eva Shirley & Band—Billy Glason. (Last Half)—McDougal & Shannon—Casson & Willard—Samoya—Corinne Tilton & Co.—Dennis Sisters.

23rd St. (First Half)—Page Dale & Co.—Aerial DeGroffs—Wm. Ebs—Hamlin & Mack—Vardon & Perry. (Last Half)—Macart & Bradford—Carlton & Bell—Dellow & McDonalds—Gladys Fadley.

Harlem Opera House (First Half)—Kingley Benedict & Co.—Mason & Dixon—Sherwin Kelly—Dancing McDonalds—B. & Betty Wheeler—Val & Ernie Stanton. (Last Half)—Wm. J. Kelly—West & Van Sicklin—Garden & Perry—Kuy Kendall & Girls—Topics of the Day.

125th St. (First Half)—Samoya—Cushing & Davis—Marina & Malley—Artistic Treat—Larry Reilly & Co. (Last Half)—Howard Taylor & Troup—Billy Glason—Frisco & Rauh—Topics of the Day.

5th St. (First Half)—Marg. Ford—Nelson & Bailey—Nash & O'Donnell—Pollard—Pat Peurrier & B. & E. Adams. (Last Half)—Kingley Benedict & Co.—Gloria Maine—Zenne Bonell & Carl—Margo & Francis—Kilkenny Duo—Conlyn & Glass.

Mt. Vernon (First Half)—Wilson Aubrey Trio—Carson & Willard—Marie Nordstrand—Conlyn & Glass—3 Dennis Sisters. (Last Half)—Frank Hurst—Spiders Web—Burt Fitzgibbons.

Yonkers (First Half)—Mae West—Cook & Smith. (Last Half)—Nash & O'Donnell—Pollard—Pot Pourri—Nelson & Bailey—Conway & Fields.

BROOKLYN, N. Y.

Greenpoint (First Half)—Fox & English—Mel Kleo. (Last Half)—Anderson & Graves—Sally Reilly—Artistic Treat.

Prospect (First Half)—Marcart & Bradford—Sailor Reilly—Corinne Tilton & Co.—Ward & Green—Alvin & Kenny. (Last Half)—Hungarian Rhapsody—Harry Puck—Aerial DeGroffs—Topics of the Day.

Halsey (First Half)—Esther Trio—Sharp & Janot—Dorothy Shoemaker Co.—Young & Wheeler—Look Out In. (Last Half)—Fred & M. Dale—Al. Tyler—Albert Perry Co.—Reed & Clifton—Billy Pounce & Co.

Hendersons (First Half)—Margot & Francis—Conely & Francis—Colvin & Wood—J. Rosman Johnson Co.—Foster & Seaman. (Last Half)—Wm. Gaxon & Co.—LaMont Trio.

ALBANY

(First Half)—Alanson—Orth & Cody—Earl & Muller—Herbert & Clinton—Moran & Wister. (Last Half)—The Mowahans—Morey Senna & Lee—Nat Nazarro Co.—Rose Claire—Billy Hart & Girls.

ALLENTON

(First Half)—Provost & Gaule—Josephine Leonhart—Everett's Monkey Hipp—Winkle & Dean—The Chaplins. (Last Half)—Lyle & Emerson—Cutter & Nelson—Ruth Rudd—What Love Will Do—Harry Jo.

ALBANY

(First Half)—Provost & Gaule—Josephine Leonhart—Everett's Monkey Hipp—Winkle & Dean—The Chaplins. (Last Half)—Lyle & Emerson—Cutter & Nelson—Ruth Rudd—What Love Will Do—Harry Jo.

BINGHAMTON

(First Half)—Kelly & Brown—Billy Kielgard—Kanazawa Japs—Jeanette Childs—Patton & Marks—Powers & Wallace—Step Lively. (Last Half)—Arthur Huston—Samson & Douglas.

Allen Bronson—Clemens Belling Co.

CAMDEN

(First Half)—Bollinger & Reynolds—Pagan—Bobby Bentley & Co.—Lemel & Richardson—Gall Troupe. (Last Half)—Cycling McNuts—Edna Nickerson Co.—Genaro & Gold—Slager & James—Rialto & Cll.

CHESTER

(First Half)—The Bradnabs—Lee & Lawrence—Let's Get Married—Sandy Shaw—League of Nations. (Last Half)—Ferry—John T. Ray & Co.—Lincoln Highwayman—Neal Abel—Golden Bird.

DAYTON

(First Half)—The Bradnabs—Lee &

VOKES



Are Back With

The Drunken Dog

The "PIE-WAGON"

SPECIAL SCENIC and

Not simply an

BUT A BIG

HELLO PEOPLE!



& DON

an ALL NEW Act

The Talking Parrot

The STEAMBOAT

ELECTRICAL EFFECTS

act on the bill

ATTRACTION



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VOKES & DON
WHO CROSSED THE OCEAN BECAUSE IT'S "WET"

DIRECTION OF PAT CASEY
E. K. NADEL, PERSONAL REPRESENTATIVE

.COLONIAL, NEW YORK, THIS WEEK (JUNE 7)

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Dir. Barney Meyers Amerian, New York Delancey St., New York This Week (June 7)

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WESTERN METRO WINS

In what started out as a baseball game, but ended as a burlesque, the Western Metro Exchange men beat the Eastern Exchange baseball team by twenty to six runs in five innings. The game was held in conjunction with the annual outing of the Metro convention at Glenwood-on-the-Sound, last week. For the first three innings the Eastern team, with T. J. Connors, manager of the New York Exchange, as captain, were ahead by a score of 6 to 4.

Then, in the fourth and fifth, the Western gang scored 16 runs and the game was called by Umpire Neufeld. B. F. Rosenberg, of Los Angeles, managed the rough-house bunch. Bert Lytell was one of the ring-leaders with the Westerners and made

two hits, one a triple, and also romped across the plate a number of times. Score by innings:

East.....	0 2 4 0	0—6
West.....	1 1 2 11	5—20

Line-ups:	
East	West
Sanders	c..... Scully
Lynch	p..... McAvoy
Davis	ss..... Aaron, Haldeiman
Connors	1b..... Meador
Townsend	2b..... Nathanson
Golden	3b..... Cohen
Briant	rf..... Lytell
Kessrich	cf..... Bachmeyer
Cohen	lf..... Bethell

VAUDEVILLE BILLS

(Continued from Page 21)

W. V. M. A.

BELLVILLE

Washington (First Half)—Petty Beat & Bro.—Lynn Weston & Co.—LaFrance Bros. (Last Half)—Duncan & Castle—Cook & Hamilton—(One to Fill).

CHICAGO, ILL.

Chateau (First Half)—White Bros.—Ray & Emma Dean—Violin Misses—Billy McDermott—Roy & Arthur—(Last Half)—Mitchell & Mitch—Allen & Walton—Nora Norinne & Co.—(Two to Fill).

Empress (First Half)—Geo. & May LeFrevre—Mitchell & Mitch—Rising Generation—(Last Half)—White Bros.—Virginian Deacon & Baxter—Stein & Jackson.

EAST ST. LOUIS

Erbers (First Half)—Dancing Oddities—Cook & Hamilton—Duncan & Castle—Monroe Bros. (Last Half)—Petty Beat & Bro.—Lew Huff—Lynn Weston & Lynn—Ergotti's Lilliputians.

FREMONT, NEB.

Wall—Honeysuckle & Violet—Bird & Kema—Three De Lyons—Leonard & Ethel Foster.

FARGO, N. D.

Grand (First Half)—Perell—Mohr & Eldridge—Jerome & Stark—The Muros. (Last Half)—Lehman & Thachell—Kinkade & Kinkade—Mary Howard & Co.—Great Western Four.

GRAND ISLAND, NEB.

Majestic (First Half)—Elberton—Burns & Lorraine—Louise Paulette—The Mystos.

GRANT CITY, ILL.

Washington—Samaroff & Sons—Harry Kahne, (Last Half)—Selma Bratz & Co.—Lillian Watson.

GRAND FORKS, N. D.

Orpheum (First Half)—Lehman & Thachell—Kinkade & Kinkade—Mary Howard & Co.—Great Western Four. (Last Half)—Haley & Trebor—Lamb & Goodrich—Mohr & Eldridge—The De Courseys.

KANSAS CITY, MO.

Globe (First Half)—Rinehart & Duff—Hall & Shapiro—Three De Lyons—(Two to Fill). (Last Half)—Musical Montgomery—Louise Paulette—Villani & Villani.

MADISON

Orpheum (First Half)—Renard & Jordan—Hubert H. Kinney & Corrine—Shelton Brooks & Horace George—Corradini's Animals. (Last Half)—Raymond Wilbert—Williams & Taylor—Stephens & Hollister—Chas. Howard & Co.—Kate & Wiley.

OMAHA, NEB.

Empress (First Half)—Gaylor & Herron—Mr. and Mrs. Melbourne—(Two to Fill). (Last Half)—Peters & Lebout—Villani & Villani—Billy Walsh.

RACINE

Rialto (First Half)—Paula Armstrong & Co.—Conley & Ray—Stein & Jackson—Josie Flynn's Minstrels. (Last Half)—Violet & Chas.—Renard & Jordan—Billy McDermott—Ed. Janis Revue.

THEATRICAL SPORTS

TENNESSEE TEN LIKED AGAIN

The Tennessee Ten tried a second game against the N. V. A.'s on Friday, which ended almost as disastrously as their first. The score at the end of seven innings was 21 to 11 in favor of the vaudeville club team.

The game was played on the grounds in Central Park, which by the way, seem to be a lucky place for the N. V. A.'s, as they haven't lost a game there yet. The score:

Tennessee Ten.		a. b. r. h. e.
Johnson, 1b.	2b.	4 3 2 2
Harris, 1b.	p.	3 1 0 0
Irons, s.s.	2b.	4 1 1 4
Cover, s.s.	p.	3 0 0 3
Thompson, c.	1b.	4 1 1 0
Morris, l.f.	3b.	4 3 3 0
Ware, c.f.	2b.	4 1 2 0
Mabley, r.f.	lf.	2 0 0 1
Brown, 3b.	3 1 0 0	
Totals	31 11 9 10	

N. V. A.		a. b. r. h. e.
Well, l.f.	c.f.	5 3 2 0
Libonati, 2b.	3b.	6 3 1 0
Stanton, 3b.	l.f.	3 4 2 0
Wakefield, s.s.	3b.	2 4 1 1
Armstrong, p.	s.s.	4 4 3 1
Gobrecht, c.f.	p.	5 1 1 1
Nelson, r.f.	1b.	5 0 1 2
Ross, c.	3b.	5 1 2 0
Totals	39 21 15 5	

Score by Innings.	
Tennessee Ten	1 0 0 1 3 4 2 —11
N. V. A.	3 7 3 4 0 4 x—21

Three-base hits, Stanton, Johnson. Two-base hits, Armstrong, 3, Gobrecht, Ross, Ware 2. Stolen bases, N. V. A. 5. Tennessee Ten 3. Sacrifice hits, Stanton, Mabley 2, Gobrecht 1, by Cover 3, by Harris 4. Base Harris. Struck out, by Armstrong 5, by hits, off Armstrong 3 in 4 innings, off Gobrecht 6 in 3 innings, off Cover 7 in 3 innings, off Harris 8 in 4 innings. Bases on balls, off Armstrong 1, off Gobrecht 1, off Cover 3, off Harris 4. Wild pitches, Gobrecht 1, Cover 2. Umpires, Plotti and Smith. Attendance 200. Scorekeeper, Al Grossman.

ST. LOUIS, MO.	
Columbia (First Half)—Selma Bratz & Co.—Virginia Deacon & Dexter—Worth Way Ten Four Wills Gilbert & Co. (Last Half)—Jackson Miller Trio—Dancing Oddities—Ray & Emma Dean.	
Skydom (First Half)—Jack George Duo—Lillian Watson. (Last Half)—Arthur & Peggy—Harry Kahn—Bell & Ariss—Monroe Bros.	
Totals	31 11 9 10

N. V. A.	
Well, l.f.	c.f.
Libonati, 2b.	3b.
Stanton, 3b.	l.f.
Wakefield, s.s.	3b.
Armstrong, p.	s.s.
Gobrecht, c.f.	p.
Nelson, r.f.	1b.
Ross, c.	3b.
Totals	31 9 10 1

Vitagraph	
Quick, r.f.	a. b. r. h. e.
Coffee, c.	3 0 0 0 0
Archer, l.f.	3 0 1 2
Samuelson, p.	3 0 0 0
Schlesinger, 3b.	2 0 0 0
Randazzo, 1b.	3 0 1 0
McAuliffe, s.s.	2 0 0 1
Linde, c.f.	2 0 0 1
Geary, 2b.	2 0 0 1
Totals	23 1 2 5

Score by Innings.	
N. V. A.	1 1 0 2 3 0 2 —9
Vitagraph	0 0 0 0 0 0 1 —1

Three-base hits, Armstrong. Two-base hits, Armstrong, Van. Struck out, by S. Smith 14, by Samuelson 9. Bases on balls, off S. Smith 2, Stolen bases, N. V. A. 4. Vitagraph 2. Double play, N. V. A. Marshall to Schenck. Hit by pitcher, Samuelson 1, Schenck. Sacrifice fly, S. Smith. Passed balls, Coffee. Umpires, O'Brien and Trott. Attendance 600. Scorekeeper, Al Grossman.

BAY RIDGE SHOWS FORM	
The first game of the week played by the N. V. A. team was against the Bay Ridge theatre nine, in Prospect Park, Brooklyn, last Wednesday and resulted in a defeat for the N. V. A.'s, the score being 15 to 9 in their opponent's favor. The score follows:	
Bay Ridge Theatre	a. b. r. h. e.
Toping, 3b.	5 2 1 1
Dobbins, s.s., r.f.	6 1 2 1
Waldron, 1b.	5 2 3 0
Mahon, l.f.	6 1 1 0
Morgan, 2b.	6 2 1 2
Trainer, r.f.	2 1 1 0
Moulton, s.s.	3 2 1 2
Wilson, r.f.	4 1 2 0
Doyle, c.	5 2 2 1
Wade, p.	5 1 0 0
Totals	47 15 14 7

N. V. A.	
Libonati, s.s.	5 1 1 0
Harvey, c.	5 0 2 1
Stanton, p., r.f.	5 2 2 0
Wakefield, 1b., p.	5 2 2 1
Armstrong, 3b.	5 1 2 0
F. Mack, 1b., r.f.	3 2 0 1
Wells, l.f.	2 1 1 1
Burns, l.f.	2 0 0 1
Vallin, c.f.	2 0 1 1
Chester, c.f.	2 0 0 1
Ross, 2b.	3 0 1 1
Totals	39 9 12 8

Score by Innings.	
Bay Ridge Theatre	0 0 1 0 3 5 1 4 1 —15
N. V. A.	0 2 0 3 2 0 0 2 —9

Home runs, Wakefield, Armstrong, Waldron. Three-base hits, Dobbins 2. Two-base hits, Stanton, Harvey, Toping, Trainer. Stolen bases, N. V. A. 2; Bay Ridge, 4. Sacrifice hits, Wilson. Struck out, by Stanton 3; by Wakefield 4; by Wade 9. Base hits, off Stanton 7, off Wakefield 7, off Wade 12. Number of innnings pitched, by Stanton 5, by Wakefield 4, by Wade 6. Bases on balls, off Stanton 0, off Wakefield 1, off Wade 0. Wild pitches, Wade 1, Stanton 0, Wakefield 0. Passed balls, Harvey 3. Umpires Bill and Weiss. Attendance 300. Scorekeeper, Al Grossman.

Score by Innings.	
Bay Ridge Theatre	0 0 1 0 3 5 1 4 1 —15
N. V. A.	0 2 0 3 2 0 0 2 —9

Speakers of the evening, in addition to Liddy and Chesterfield, included Georgie Price, Chester Ross, Loring Smith and Eddie Wakefield. Meetings will be held frequently in the future.

KATE PULLMAN ASKS DIVORCE

CHICAGO, Ill., June 5.—Kate Pullman Lindeman, former dancer with "Just a Minute," and now appearing with the Marigold Frolics, filed a bill in Judge McDonald's court on Friday asking for a divorce. The jurist indicated that he would grant her request.

Mrs. Lindeman charges that her husband, Edward Lindeman, an actor

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"TOWN SCANDALS" on the Columbia Circuit
 "NAUGHTY NAUGHTY" on the American Circuit
 "ALL JAZZ REVUE" on the American Circuit

EXPERIENCED CHORUS GIRLS, real salaries paid. Everything furnished, including sleepers and fare to opening point.
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P. S.—Shows will rehearse in Chicago about August 1.

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ROEHM
AND
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JERMON
SEASON 1920-21

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RUTH ROSEMOND
INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

STELLA WARD

FOLLY TOWN

COLUMBIA, NEW YORK CITY

CENSOR BILL KILLED

BOSTON, June 5.—Governor Coolidge yesterday killed the bill advocating State censorship of films. Motion picture men from all parts of the country, during the past week, journeyed here to argue the question with the various civic and stage organizations.

Speeches were made from time to time by widely known men. Several weeks ago the following men of the National Association of the Motion Picture Industry, William A. Brady, Walter W. Irwin, Gabriel Hess of Goldwyn, Arthur S. Friend of Famous Players, William E. Atkinson of Metro, Charles C. Pettijohn of Select and Selznick, William Wright, Vitagraph, Inc., and Frederick Elliott, executive secretary, conferred with the Governor and discussed the bill.

The veto of this bill is one of the signal victories in the motion picture industry, since in the beginning the film men's cause looked hopeless. The constituents in favor of the bill were so well organized every effort had to be put forward to fight the gain already made by these men who had been working for the measure for months before the industry started its battle.

Jack Connelly spent the greater part of two months in Boston waging the war for the industry. The Governor based his veto on the Attorney General's opinion that Section 2 of the bill was unconstitutional. The veto was sustained in the House by a roll call of 202 to 14.

Section 2 reads: "On and after January 1, 1921, it shall be unlawful for any person to sell, lease, loan or use for public exhibition or commercial purposes any motion picture film unless the said film has been submitted to and approved by the commissioner."

Attorney General Allen said in his opinion: "The language of this section is not limited to the inspection and approval of motion picture films to be used for public exhibition within the Commonwealth, and, in this respect, it goes further than the motion picture censorship laws which were upheld in Mutual Film Company vs. Industrial Commission of Ohio, 215 Fed. 138, affirmed 236 U. S. 250, and Mutual Film Corp. vs. Kansas, 236 U. S. 248.

"It is my opinion that this section is so broad that it would apply to a sale, lease or loan in this Commonwealth of a motion picture film made in this State and on its way into another State, and would also apply to a film in the original package in which it might be shipped into this State from another State or from a foreign country.

"If so, it is to that extent in conflict with that clause of Section 8 of Article 1 of the Constitution of the United States which confers on Congress power to regulate commerce with foreign nations, and among the several States, and with the Indian tribes." I am, therefore, of opinion that said Section 2 is an attempt directly to regulate interstate commerce, and is, accordingly, unconstitutional."

BURLESQUE NEWS

(Continued from Page 14)

KAHN COMPANY PUTS ON BEST SHOW SEEN AT SQUARE IN MONTHS

One of the best and fastest shows seen at Kahn's Union Square in months was offered at that house last week. While the bits were all old, they were put over right and with lots of speed. The audience laughed at the comedians as they went through the bits and scenes and enjoyed all they did. The numbers were equally as well liked. The female principals took care of this part of the programme with credit, most of the numbers being repeatedly encored.

The show was in two parts. The first was called "Cohen in Chinatown," with "Where Do We Go From Here?" as the burlesque, both by Harry Steppe, who handled the principal comedy role. He was assisted by I. B. Hamp, again seen in his eccentric comedy part.

Kitty Warren, Shirley Mallette and Mabel Blake took care of the fast numbers and all three, as soubrettes, showed up well. Norma Bell was in good voice Tuesday afternoon and put over several high class numbers, as well as a few fast ones.

The first bit on the show was Steppe's famous "banana" bit. The only reason we can think of why he did it so early was to get it over with, or perhaps he wanted to

LEAVE FOR CONVENTION

Film company executives were leaving all day Monday for the fourth annual meeting of the National Association of the Motion Picture Industry to open yesterday (Tuesday), at Cleveland.

Among those leaving were Arthur S. Friend, Ralph Kohn and Al Lichtman of the Famous Players-Lasky Corporation, Gabriel L. Hess and Felix Feist of the Goldwyn Pictures Corporation, Charles C. Pettijohn and Sam L. Morris of the Selznick Enterprises, William Wright of Vitagraph, Inc., Herman Robbins of the Fox Film Corporation, N. J. Baumer of the Baumer Films, Inc., William E. Atkinson of Metro Pictures Corporation, J. S. Woody of the Realart Pictures Corporation, Albert Lowe of the Paragon Film Laboratory, Will C. Smith of the Nicholas Power Company, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry; Jack S. Connolly, Washington representative; Royal K. Fuller, John S. Spargo, special representative of the Motion Picture Advertisers and others.

Another party which left Monday was made up of President William A. Brady, Adolph Zukor, Lewis J. Selznick, Samuel Goldwyn, Marcus Loew and Richard A. Rowland. Several active members of the National Association are already in Cleveland. There will be delegations present from Chicago and the Coast.

The fourth annual meeting comes just as the National Association has won its hardest fought victory, the defeat of censorship in Massachusetts by the veto of Governor Coolidge. In the four years of its organization no State has written a censorship law upon its statute books and in only two States has a bill ever passed both houses of a legislature. The other veto was by Governor Whitman of New York in 1917. It has an equally good record in its campaigns for Sunday opening and more motion picture theatres are open on Sundays now than ever before.

At the meeting President William A. Brady and Executive Secretary Frederick H. Elliott will make their reports and reports will also be received from the censorship, Sunday opening, transportation, film theft and other standing committees. Forty-two directors will be elected to serve for the coming year and at the conclusion of the meeting of the association there will be a meeting of the directors, who will elect officers of the association for the coming year.

PICTURES IN MUSIC HALL

Chicago, Ill., June 5.—Orchestra Hall opened this week with a motion picture policy, which will be carried throughout the summer months. "The Prince Chap" was the opening attraction and according to managerial reports, it is being heavily patronized. The house will offer new feature pictures weekly. A big symphony orchestra is another of the features employed.

make sure the audience would know he was in the show, as they surely would recognize him as soon as they saw the bit. It was a big laugh, anyway, the way he put it over, with the assistance of Walsh.

The "hero" bit was next. In this Stepp, Hamp and Miss Blake worked. The "Sharpshooter" bit followed, being well done by Stepp and Forth. In the "honor" bit, Stepp, Walsh, Forth and Miss Blake did nicely.

The "railroad train" bit was amusing as offered by Hamp, Stepp, Walsh, Forth and the Misses Bell and Warren.

Mabel Blake, in a specialty, offered a mirror number that was very well liked. It took half a dozen encores.

The "pantomime drinking" bit was nicely done by Stepp, Hamp, Walsh and Miss Mallette.

Even the "Willie Green" bit went over, as Stepp, Walsh and Forth did it.

The "Hypnotist" bit was well received, with Hamp and Stepp working in opposite boxes and Forth on the stage.

There were many more bits and a dandy pickout number given in the burlesque and that held attention.

It was a real warm afternoon when the show was reviewed, but the house was more than three-quarters full and they stayed to the finish. It was a clean offering and one that should attract big houses.

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EVER KETCH US****CARNEY &
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HARRY HASTINGS
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PAST AND PRESENT****Direction—FLOYD STOKER****AL MARKS and BESSE ROSA****COMEDY ODDITIES****DIRECTION—TOM ROONEY****BILLIE ROSE and DELL BLOSSOM****THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES****HUGH McCORMICK & WALLACE
AT THE SEASIDE****GRACE
Direction HARRY WEBER****NOW PLAYING
LOEW CIRCUIT****WILLIE SMITH****JEST-ER
SINGER****HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL WILSON AND MYSELF? IF
YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.****ARTHUR O.
MAY KILDUFF and ALLERTON
A HANDY MAN****HELEN MARIE
EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY****CHISHOLM & BREEN
HER CAVE MAN****By JOS. L. BROWNING
Direction—IRVING COOPER****MOORE & FIELDS****Singing, Talking, Comedy and Dancing****Direction HORWITZ & KRAUS**

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NEW YORK

"WORD OF HONOR" MADE INTERESTING DESPITE OLD SUBJECT

"WORD OF HONOR." A comedy-drama by Sam Forrest in four acts and two scenes. Presented by George M. Cohan, at the Montauk Theatre, Brooklyn, Monday evening, May 31, 1920.

CAST.

Dick.....	Clyde North
Nell.....	Mary Ryan
Jennings.....	Edmund Gurney
Thomas Barrett.....	George Howell
Mrs. Barrett.....	Isabel West
Mrs. Clarke.....	Eunice Elliott
Rev. Horace Clarke	
Montague Rutherford	
Timothy O'Riley.....	Frank Sheridan
Officer Smith.....	William Hearty
Officer Lane.....	Charles T. Lewis
Aggie.....	Grace Ade
Jimmy.....	William Adams
Kitty.....	Mary Dee
Morris.....	Ralph Theodore
Mr. Barnes.....	William Slider
Judge Carroll.....	Howard Kyle
Sister Maria.....	Isabel Garrison

Give a crook a chance and what will the ultimate outcome be? Sam Forrest has answered this question in "Word of Honor," which George M. Cohan presented last week at the Montauk Theatre, Brooklyn. There is nothing very original about the author's philosophy, the fact being that any number of writers, since the advent of the detective story, have made use of the same basic idea. Yet Forrest has, somehow, managed to freshen up this time-worn subject and has turned out an altogether interesting comedy-drama.

The story goes that two crooks are discovered while robbing a house. One of the team is captured by the victim. It then develops that "he" is a girl and, on her word of honor that she will not attempt to escape, she is allowed her freedom.

However, the police, who have been called in, suspect her of having a hand in the affair and finally "get the goods" on her, after trailing her to the home of her former accomplice. They are both arrested and arraigned on charges of grand larceny, but after numerous complications are paroled at the request of their former victim.

That a crook if given a chance will make good is brought home by the author in the final scene, when we find the girl in a convent school and her former accomplice in a trusted position.

Mary Ryan, in the leading role, gives a painstaking portrayal of her role of Nell. Frank Sheridan has a detective role and Howard Kyle, in his first role of any importance since the actors' strike, plays the part of a judge. Others in the cast are good.

SOTHERN ESTATE NOT TAXABLE

Sam Sothern, brother of E. H. Sothern, who died intestate March 21 last in Beverly Hills, California, left \$526,45 in the Second National Bank here, which Surrogate Cahalan decided, last week, is not subject to tax under the laws of New York state.

The decedent was a subject of Great Britain, where the balance of his estate is situated. He is survived by his brother, E. H. Sothern, and a sister, both of whom share in the estate equally, since there was no will. The total value of the late actor's estate is estimated at \$10,000.

"BRONCHO BILLY" SIGNS PEOPLE

PARIS, June 7.—Thomas Stark, formerly of the firm of Corey and Stark which produced "The Grass Widow," in the United States is here and is reported to have engaged a number of people for G. M. "Broncho Billy" Anderson. He will sail for America shortly.

AMERICAN PLAYS GET MONEY

LONDON, Eng., June 5.—Two American plays, "The Knife," by Eugene Walters, and "Inside the Lines," by Earl Derr Biggers, have been doing very well in the provinces, according to a statement issued by Egginton and Porteous, showing their returns.

EQUITY ELECTION BADLY TANGLED

(Continued from Page 3)

to be the ballot of the member, and the ballot shall be counted by the tellers and inspectors as the vote of such member and any prior or later ballot by mail or otherwise of such voting members shall not be counted.

"Resolved, That in the case of election of officers and members of the Council by the members of the association, should any member cast a ballot for more than one ticket, the last ballot received by the association shall be the vote of the member, and shall be the ballot which shall be counted as the vote of the member by the inspectors and tellers. This rule shall not apply as between the ballot cast at the annual meeting and by mail, as in such case the ballot cast by mail will be deemed to be and counted as the vote of the member.

"Should, in any case, the time of receiving the ballot by the association be not ascertainable, then, in all cases where a member has voted for two persons for the same office, neither vote shall count.

"Resolved, That in the case of election of officers and of members of the Council by the members of the association, a member who has voted and cast a ballot by delivering the same to the Recording Secretary, or otherwise may notify the association in writing, prior to the finishing of the counting of the ballots, that said vote or ballot is cancelled and may cast another ballot in its place, which final ballot shall be counted as the vote and ballot of the member present at the annual meeting and casting his vote there.

"Resolved, That in the case of election of officers and of members of the Council by the members of the association, in case of members who vote without being present at the annual meeting, a vote or ballot delivered to the Recording Secretary at the office of the association shall be equivalent to a vote by mail under the By-laws and Rules of this Council.

"Resolved, That in case of election of officers and of members of the Council by members of the association, members present within the City of New York on the date of the annual meeting but not attending thereto, may vote at such election of officers and members of the Council by delivering to the Recording Secretary of the association a written or printed ballot setting forth the office and the name of the candidate voted for, signed personally by the member voting. Said ballot, if received before the finish of the counting of the ballots, shall be counted."

Confusion again reigned following the reading of these rulings, the actors failing to understand the purport of them. In one instance, Mart Fuller rose to his feet and declared, "it is all an attempt to trick Lackaye, and scores of questions were hurled from the floor at Paul Turner, who tried to explain why those present who had already voted, should cast another ballot before leaving the meeting. This, he tried to drive home, was to protect the vote of everybody present.

The actors finally grasped the meaning of the ruling and, with the adjournment of the meeting, there was a wild rush for the ballot boxes in the rear of the hall. However there were many members who, either fearing to commit a felony by casting two ballots, as they had been warned by Lackaye, or either because they did not yet understand the action taken by the Council, left the room without voting.

Prior to the business of election, the reports of the treasurer and secretary, as well as the farewell address of Francis Wilson were heard by the assembly. In bidding good-bye to his followers, Wilson, amid the cheers and plaudits of the entire gathering, praised the cause, extolled the loyalty of its 9,000 supporters and lauded the achievements of the organization during the last year of his administration.

"We fought a good fight," he began, "in a good cause, and I have always felt honored of the opportunity afforded me to serve such a cause. I am of the opinion that, had I desired it, I might have had renomination. But, now, after seven years of administering the affairs of our association, I feel that I should retire. In doing so,

I can only say what one of our nation's former executives remarked in his farewell address, I've had a bully good time.

"I feel assured," he continued, "of the future of Equity; having tasted of success, it will never know defeat. Our organization can easily conquer any issue that may arise in the future through the splendid loyalty of its members. However, when the majority has registered its decision in this election, don't be *pikers*; stand by that decision."

Wilson followed this remark with an assertion that was construed by many of those present as a slap at the Lackaye faction, when he stated that it was a good thing to keep an eye on the officials of the organization, but there was "a limit to the tactless expression of watchfulness."

"An insult," he added, "to your council, is an insult to you. And an insult once given, although later apologized for, is still an insult."

The Methodist Church and its attitude toward the stage was scored by the speaker, who said:

"I feel a growing indignation at the unwarranted, bigoted attitude of the Methodist Episcopal Church against the people of the theatrical profession. If only for the work they did during the war, the people of the theatrical profession are entitled to the respect of every other organization, and they get it, except from the Methodist Episcopal Church."

"So, I will be one in saying to the Methodist Episcopal Church that, until your so-called blue laws are repealed, the Equity will ask its members to refuse to serve at any benefit or entertainment controlled or suggested by one of the Methodist Episcopal Church."

Wilson also told his hearers that at no distant day they will have to act upon the advisability of a paid president. He pointed out that, already, the stage hands and musicians have salaried executives, and that the appointment of such has become a recognized practice throughout the American Federation of Labor.

Exhorting the actors to hold their duty to Equity second only to their duty to country, Wilson bid farewell to his followers with the assurance that if he was ever needed it would not be necessary to send an S.O.S. to him. It would be utterly impossible not to come to you," he added. "I say to you hail and farewell."

The financial report, read by Frank Gillmore in the absence of Richard Purdy, treasurer, disclosed Equity's assets to date as \$116,700. This figure includes \$9,000 net profit on the organization's recent benefit in the Metropolitan Opera House. The report, as to April 30, the date ending the fiscal year, shows cash and investments on hand to the amount of \$79,961.93, including \$68,642.70 invested in government and municipal bonds. Other assets, such as office fixtures, Equity pins, etc., total \$11,440.84.

The recording secretary's report as to April 30, next read from the platform by Grant Stuart, disclosed the organization's membership as 8,453, with 4,629 new members the last year, and 259 new life members, transferred from the regular membership, including Felice Morris, Elsie Bartlett, Constance Binney, George Wilson, Phil Merivale, Charles Bryant, Hassard Short and Mrs. Regan Hughston.

The advisory board to the Council for the past year included the following: Ethel Barrymore, Earle Booth, Arthur Byron, William H. Crane, Marie Dressler, John Drew, John Emerson, James O'Neil, Blanche Ring, Lillian Russell, Brandon Tynan, Mrs. Tom Wiffen, and Ed. Wynn.

Following the meeting, Lackaye told newspapermen present that he believed the order in council to which he objected was passed in order to change the ballots of members who had voted the Lackaye ticket previously to the meeting. He called it a Tammany Hall trick. He charged the Emerson supporters with using a campaign fund he estimated at \$25,000, and with dangling movie jobs and social recognition before those who switched from the Lackaye ticket to the ticket headed by Emerson and Miss Barrymore.

Early this week, Emerson issued a denial of the charges made by Lackaye regarding Tammany Hall methods at Friday's meeting. He characterizes the charges as an insult to the entire association, as well as the retiring administration.

"These statements, put forward by Lackaye," Emerson said, "regarding the Equity election, are ridiculous. But, no more so than most of the allegations made by Mr. Lackaye and his followers during the course of the campaign."

"The rulings made by the Council regarding the balloting were made on the advice of its lawyers as the only possible rulings under the Constitution, and were made with the sole desire of permitting the members to register their free and untrammeled wish regarding the two tickets in the field."

"Mr. Lackaye charges that the rulings were made in order to help me and defeat him, and in making this charge Mr. Lackaye accuses not only the Council of dishonesty, but also President Francis Wilson who presided at the meetings at which the rulings were made and to which he gave his full consent and approval. In view of the fact that Mr. Lackaye at last Sunday's debate, very rightly gave the highest praise to Francis Wilson for his fairness and unsullied honor, it seems a bit strange that he should start throwing mud at him just now, because he begins to fear that he may be defeated."

"This cry of corruption and fraud is an old one, frequently indulged in to bolster up a weak cause."

"Mr. Lackaye knows he has no real case against Francis Wilson, the Council or myself, so he resorts to the old, old cry of fraud. However, his charges are so puerile and foolish that they can hardly be taken seriously by intelligent thinking people."

"According to the provisions of the Constitution, any member attending the annual meeting must vote at that meeting otherwise, his vote would be in danger of being thrown out. And it was to protect members against such a possibility that the Council passed the ruling it did."

"Many members voted by mail, thinking they would not be able to attend the meeting, and later found that they could attend. They were advised by the Council to vote again at the meeting to avoid the possibility of losing their vote. It must be understood that our ballot is not secret, each member's name being written on his ballot."

"Mr. Lackaye seems to fear that many who had voted for him by mail might change their minds and vote the Regular ticket at the meeting. Of course, this possibility existed, but applied equally to both sides. Mr. Lackaye's fears in this direction show a lamentable lack of faith in the justice of his cause."

"If any member voted for me by mail, and afterwards changed his mind, and decided that Mr. Lackaye's qualifications were superior to mine, I should certainly wish him to have the opportunity of registering his later and more enlightened opinion, and I am really surprised that Mr. Lackaye should feel differently about the matter."

"As to the tellers, they are three as incorruptible honest men as we have in our whole organization, and Mr. Lackaye's insinuations against them are scarcely worthy of him. As for Mr. Tynan not being a 'Lackaye man,' I can only say that at a luncheon recently given to Archbishop Hayes, at which both Mr. Lackaye and I spoke, Mr. Tynan, who presided at the luncheon, publicly in the presence of at least 500 people, stated in the most unequivocal terms that he was for Mr. Lackaye. His exact words were, 'I am for Mr. Lackaye. He is my candidate.' Now, how can Mr. Lackaye make such an absurd statement as that Mr. Tynan is not on his side?"

"Mr. Lackaye also charges that Charles Sindelar, another of the tellers, was in Chicago last week campaigning for me. As a matter of fact, Mr. Sindelar, by his own statement has not been outside New York City for the past six months."

"In conclusion, I wish to say that I shall abide unquestioningly by the report of the tellers. Any other course would be an insult to them and to President Francis Wilson, who appointed them."

June 9, 1920

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ROTHAPFEL RE-OPENS CAPITOL

With Sam Rothapfel at the helm, the Capitol Theatre, after three days of darkness, opened anew on last Friday night. The big playhouse, before the Goldwyns placed their theatre doctor on the job, has been generally opined by Broadway's wiseacres as a white elephant. The new entertainment policy devised by Rothapfel, and his proof of thorough showmanship in establishing a \$1 top admission, will, however, result in the Capitol becoming one of the best patronized and best paying houses along Broadway.

The whole theatre has taken on a different aspect. Lighting tints, draperies, a well-balanced program, re-arrangement of seats, the orchestra on stage and a host of other improvements, all reflect the brains of Rothapfel. When one considers that he has brought about the drastic change in so short a time and in the face of no small amount of opposition, the task he has so well completed seems almost incredible.

Rex Beach's film adaptation of Rupert Hughes' snappy, up-to-the-minute comedy, "Scratch My Back," is the featured screen attraction. T. Ray Barnes, as Val Rommey, the chap that does as he pleases and gets away with it, affords numerous diverting scenes, and is supported by a capable cast including Lloyd T. Whitlock, Helene Chadwick, Andrew Robson and Cesare Gravina. Rothapfel has conceived a clever dance specialty in keeping with the plot basis of the picture, as a prologue.

The musical features include a potpourri of national airs, compiled and arranged by Victor Herbert and offset by a series of stage pictures, and Lawrence Hope's "Indian Love Lyrics," set to Amy Woodforde-Finden's music. The Albertieri Dancers round out the program with their graceful interpretation of Von Blom's ballet, "Whispering Flowers."

The remainder of the bill consists of a Prisma picture, "Hapopian, the Rug-Maker"; a digest of animated new pictorial and a Capitol Travelaugh, "At the Zoo."

It is understood that Rothapfel will soon take over the managing directorship of the Capitol.

UNIVERSAL WITHDRAWS SUITS

The Universal Film Company last week withdrew the suits which it brought for \$100,000 apiece against Charles Abrams, president of the Rams Company, Inc., and the Rams Company, Inc., itself.

During the preliminary proceedings, it developed that Charles Abrams purchased 2,900 feet of film from the Universal on November 1st, 1919, for which he paid cash, and following which the Universal obtained an order to restrain Abrams from disposing of the film in the open market. This injunction was later denied by Judge Newberger in the Supreme Court.

Last week, both the Universal and Abrams signed general releases, delivered by each of the parties to the other, which releases Abrams from the suit for replevin, injunction and damages, and further states that neither party is to sue the other on this action in the future.

SHOWING "THE RESTLESS SEX"

A private showing of "The Restless Sex," the Cosmopolitan Production's latest film, in which Marion Davies is featured, will be given at 8:30 this evening in the Grand Ballroom of the Ritz-Carlton Hotel.

"The Restless Sex" is a screen version of one of Robert W. Chambers's stories that ran in the Cosmopolitan Magazine. The supporting players in the cast are Ralph Kellard, Carlyle Blackwell, Corrine Barker, Charles Lane, Robert Vivian, Etna Ross, Stephen Carr and Vivian Osborne. Robert Z. Leonard directed.

ENGAGE TALMADGE CAST

The supporting cast for Norma Talmadge's next production, "The Branded Woman," is now being selected. The picture is adapted from the play "Branded." In the cast will be Vincent Serrano, Percy Marmont, George Fawcett, Sydney Herbert, Edward Durant and Grace Studdiford.

SHERMAN ORGANIZES NEW CO.

Harry A. Sherman, the motion-picture man, has organized a new motion-picture corporation in the State of Delaware, with a capitalization of \$4,000,000. The stock of the corporation, consisting of 40,000 shares, is divided as follows: 20,000 shares 8 per cent preferred stock, par value \$100 each, and 20,000 shares of common stock of no par value. The corporation was organized here through his attorney, Nathan Burkman.

Sherman plans to embark in the feature film-producing business through the medium of the corporation he has organized. He expects to build a large studio on the Coast, where it will produce a minimum of twelve feature pictures each year.

Franchises will be issued to motion-picture distributors in various sections of the United States and Canada. The plan is to organize a separate corporation in certain districts, each of which will receive a distributing franchise from the Sherman Productions Corporation, the parent corporation organized by Sherman last week. Each of the distributing corporations will probably be required to buy stock in the parent corporation and the latter will receive a block of stock in each distributing corporation it is instrumental in forming throughout this country and Canada.

In addition, it was learned, the subsidiary distributing corporations will each have to pay a proportionate share to the parent corporation of the cost of producing each feature film.

The plan is patterned somewhat after the United Artists' Corporation, it was said.

Sherman's more recent activities in the motion-picture field have been confined to the acquisition of state rights to various well-known feature films. He exploited such features as "The Birth of a Nation" and "The Crisis" throughout the middle West.

REMBUSCH AND COHEN SETTLE

Frank Rembusch, chairman of the Independent M. P. Exhibitors of America, has settled all differences which existed between himself and Sydney Cohen, president of the M. P. Theatre Owners of America, and both have come to an agreement regarding the Cleveland convention.

TAKE LION OUT OF SHOW

The lion owned and trained by T. R. Zann, which was appearing at the Broadway Theatre in conjunction with "Tarzan," was taken out of the show on Monday night. The animal became unruly and it became impossible to control his natural inclinations. Ward, the Monkey Man, replaced the act in the show.

GOLDWYN BUYS FOSTER STORY

Goldwyn Pictures has purchased the screen rights to "The Trap," a story by Maximilian Foster, which ran serially in McClure's and which is to be put out as a book under the title of "To the Highest Bidder."

METRO SIGNS DORALDINA

Doraldina has been signed by Richard Rowland to make a picture for Metro. The film will be known as "The Passion Fruit," and has been adapted from a magazine story for her.

COLLIER FILM AT BROADWAY

The week of June 14th is to be an all-comedy week at Moss's Broadway Theatre, the program for that week consisting of William Collier in "The Servant Question," and a revival of Charlie Chaplin's "Pawnbroker."

SCREEN WRITER BUYS HOUSE

LOS ANGELES, June 3.—Clarke Irvine, the scenario writer with the Goldwyn studios, has purchased a house in Culver City, on Watseka Avenue.

O'BRIEN CONTRACT EXTENDED

Eugene O'Brien has had his contract with the Selznick Pictures Corporation extended until April 27, 1924. This was announced last week by Myron Selznick, president of the company.

TOM MOORE ORGANIZING

WASHINGTON, June 5.—Moore's Parkway Theatre Company and the Capitol Theatre Company have been organized under the laws of the State of Delaware, by Tom Moore, of the Rialto. He plans to erect two new theatres for this city.

One will be the Capitol, situated at Fourteenth street and New York avenue. This is in the business section of the town, available by means of all lines of transportation.

The directors associated with Moore on the board of this company will probably be the most representative board of directors in any theatre in the business. This board will include high officials in public life and members of Congress, and will be announced shortly. The Capitol will be financed by Moore personally, with the exception of twelve blocks of stock of \$10,000 each.

The Capitol is expected to be unique as a theatre proposition, in that it will be named after the United States Capitol and located in Washington, the capital of the United States. Also the lobby and foyer of this theatre will be a replica of the front of the United States Capitol. It will be an extensive front as it will reach to the dome in construction, approximately 125 feet high. Searchlight floods playing on the dome of this front will make it stand out so as to be seen from most any part of the city. The columns in this building will be of limestone and expensive materials.

This is the theatre in which Moore plans to use approximately one change a month, or 13 pictures a year, each and every one of which is to be staged on a pretentious scale and to have its own set of scenery, lighting effects and atmosphere.

The Capitol will have a matinee and evening performance daily set aside for reserved seats where tickets may be purchased as far as a month in advance. The forenoon and supper show will be given on the continuous policy. Prices for these attractions will be 75 cents and \$1. The mezzanine loge balcony will have a promenade rich in atmosphere and comfort, with private hat racks in each box. The Capitol covers an area of nearly 200 feet deep by 90 feet wide.

The Parkway is Moore's own project, bag and baggage. He is expending the

total amount of money needed for the erection of this theatre himself. It covers an area of 90 feet wide by 160 feet deep. This is in the heart of the Mt. Pleasant district on the corner of Park road and Fourteenth street, which is the apex of the thickly populated section of Washington's representative people. The Parkway will be a replica of Moore's Rialto, 2,000 seats on one floor.

The First National shield will be both prominent on the front of the theatre, as well as a special model in all newspaper advertisements. In other words, when the advertising campaigns are laid out for the fall, the entire chain of these model and progressive houses will have their announcement within a large circular First National chain drawn especially for the purpose, the houses enclosed as a whole within this circle. The trademark of First National will be put forward here in a manner so as to let the public know the full meaning of First National trademark.

WILL BUILD SERVICE STUDIOS

SAN FRANCISCO, June 6.—State Commissioner of Corporations has granted a stock selling permit to the Golden Gate Cinema Studios Corporation, to attract the motion picture industry to San Francisco by supplying studio accommodations to the producing companies for rental and service purposes.

A. W. Scott, Jr., a local capitalist, and Frank Burt, former director of concessions at the 1915 Exposition, are the organizers of the project which has won the support of Mayor Rolph, the Board of Supervisors and the Civil League of Improvement Clubs. The corporation is capitalized at \$1,000,000. According to Burt, one hour after the permit was issued, \$100,000 of the stock was subscribed for. Contracts for stages have already been signed by Los Angeles firms who are dissatisfied with conditions prevailing in the South at present, it was announced.

KUNSKY BUILDING AGAIN

DETROIT, June 7.—John H. Kunsky, according to present plans, will build a new theatre, with a seating capacity of 4,200, in conjunction with a ten-story office building, at the intersection of Broadway and Madison avenues.

WANT FILMS LABELLED BETTER

WASHINGTON, June 7.—A circular letter sent by W. J. Barrows to postmasters in every city where film exchanges are located regarding the shipment of insured C. O. D. films, reads as follows:

"From complaints received from postmasters, it would appear that the occasional delays sustained by insured and C. O. D. shipments of motion picture films are in a large measure due to the fact that containers in which the films are shipped, are not properly prepared and addressed. It appears that these are frequently used without the old labels having been taken off or the new labels placed on the container so as to thoroughly cover up the old label."

"It is requested that you take up with the motion picture film manufacturers, distributors and exchanges in your city the matter of properly preparing their shipments so as to prevent delays thereto. Extreme care should be exercised to see that the names and addresses of senders and addressees are legibly and clearly shown, and that any previous addresses or indicia on the container are removed or thoroughly crossed out so that postal employees handling the parcel will not be confused as to the correct address.

"Labels or wrappers should be so addressed also that the name of the sender will not be confused with the name of the addressee, which frequently happens, with the result that parcels are returned to the senders without having been dispatched.

"Labels and postage stamps and C. O. D. tags should be securely affixed to the container so that they will not become detached in transit.

"In any instance, where motion picture films sent by insured and C. O. D. mail are not properly addressed or prepared, please bring the matter to the attention of this office."

WILL ROUTE FILM PROLOGUES

LOS ANGELES, June 8.—There is a plan afoot for the booking of prologues for motion picture theatres, in which considerable interest is manifest. The idea was originally mapped out by Jack Callicott, of the Kinema, and it is reported that the First National has taken up the idea and will, in all probability, book the entire country.

TO RECOGNIZE CAMERAMEN

LOS ANGELES, June 6.—The name of the cameraman will appear on all productions of the Special Pictures Corporation of Los Angeles, according to a letter written by Ward Lascalle, director-general of Special Pictures, to Philip Rosen, president of the American Society of Cinematographers. The organization of cameramen is waging a campaign to secure proper recognition for their achievements on the silver sheet. Sol Lesser, special representative of the First National Exhibitors' Circuit on the Coast, has also announced his intention to feature the name of Sam Landers, the American Society of Cinematographers' cameraman, who photographed Annette Kellermann in her forthcoming comedy-drama, "What Women Love," and the name of the cameraman who filmed George Beban in "One Man in a Million."

SCENARIO DEPT. SHAKEN UP

LOS ANGELES, June 8.—Hope Loring, executive head for the Universals, has announced a general shake-up in the personnel of the scenario department. The new arrangement is as follows:

Robert Horner, writing for "Hoot" Gibson; R. A. Sanborn, for Director Mack Wright; George Hively, for Al Russell, directing Art Acord in "The Moon Riders"; Louis Stevens, writing continuity for Eddie Polo's new serial; Kay Harrison, for Jacques Jaccard; George Pyper, preparing Eileen Sedgwick's new serial, and D. A. Epstein, secretary of the department.

ALLEN'S TO BUILD IN LONDON

J. J. Allen, of The Allen Enterprises, Canadian theatrical men, last week made known that his firm is to build two new theatres in London, on the site now occupied by the Empire Theatre and Queen's Hotel, Lecester Square. They will be designed and the construction supervised by H. Howard Crane, one house to hold 4,000, and the other 2,000.

NEW R. & F. HOUSE OPENS

ST. PAUL, Minn., June 7.—The Astor, Reuben and Finkelstein Theatre, seating 5,000, and representing an expenditure of \$200,000, opened last week.

"OH BABY" COMPANY.
PLAYING K. & E. TIME
REGARDS TO
ALL MY FRIENDS.

PLAYING
K. & E. TIME
DIRECTION—
ROEHM & RICHARDS

WRITER OF
"LINGERIE" SONG,
"BACHELOR DAYS"
"CLASSY CLOTHES,"
"SMILE WITH ME,"
WATCH FOR OTHERS

EN ROUTE
PLAYING
THE K & E
TIME

PLAYING THE
K. AND E. TIME
WITH ABE MARCUS'
"OH BABY" CO.

EN ROUTE
OH BABY CO.
PLAYING
K. & E. TIME

PLAYING THE
K. AND E. TIME
WITH ABE MARCUS'
"OH BABY" CO.

Booked Solid
Direction—LEW CANTOR

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

SIXTH SEASON
"OH BABY"
COMPANY

MY SIXTH
SEASON WITH
ABE MARCUS'
"OH BABY" CO.

JUVENILE
FOURTH SEASON WITH
ABE MARCUS'
"OH BABY" CO.

PRIMA
DONNA
DAINTY

SECOND
SEASON
CLASSICAL
DANCER

MIKE SACKS

BOB ALEXANDER AND RUTH
ELMORE

CHAS. ABBAE

BILLY DALE

CHARLOTTE ALLEN

LOLETTA ARMAND

THE ACT DIFFERENT

MAPELA Hering's Hawaiians
IN THE "ISLE OF PARADISE"

BILLY
MANAGEMENT
IKE WEBBER

THE BRADNAS
IN A QUAIN SPECIALTY
Direction—LOUIS SPIELMANN

"FRANCIS & FOX"
IN A VAUDEVILLE ODDITY

"BORDERLAND" WELL DONE

ATLANTIC CITY, N. J., June 7.—Porter Emerson Browne is the author credited with a new comedy which bowed here at the Globe Theatre to-night, with Holbrook Blinn in the leading role and with William Harris, Jr., its sponsor. Mr. Browne's style of writing is familiar to many religious-magazine readers and, in this instance, he has put it to admirable use in the theatre.

"Borderland," the name of the comedy, opens with a thoroughly melodramatic first act, which serves principally to introduce the characters in their various portions of the complications. From there on, it becomes decidedly funny and delightfully original. Its vein is satire of the accepted ethics and laws of marriage. It is dexterously told, and uses shrewd dramatic contrasts in a plot that sweeps steadily and actively along. There is no real dull moment in the piece.

The play is really something of a novelty. Set on the edge of the Mexican border, it presents the antithesis of a lawless Mexican bandit, and a law-abiding, money-grabbing coterie of Americans. This group is thrown into a series of rapidly-changing situations which are in no way motivated and which, in the main, disdain orthodox dramatic procedure, but which achieve an effect that is satire itself in form.

The play has been put on with the infinite care characteristic of William Harris, Jr., superbly mounted by Livingston Platt, and painstakingly directed by Lester Lonergan.

In the cast are Leonard Wiley, Holbrook Blinn, James A. Devine, John Harrington, Dorothy Bernard, Fred L. Tilden, Wilson Reynolds, Alice Owens, Herbert Haywood, Frank Bixby and John Nicholson.

SPANISH ACTOR COMING HERE

Morris Gest will next season present in America Señor Don Diaz de Mendoza, the Spanish actor, in a repertoire of twenty-eight Spanish plays. Mendoza will be accompanied by his entire company and will leave the Princess Theatre, Madrid, in time to open for a limited season in New York next November, following which a tour through the United States and Cuba will be arranged.

Contracts have also been closed by Gest for the production rights to D'Annunzio's latest plays, "San Sebastian" and "Helen of Sparta," which will be presented with the original costumes used in Paris and designed by Leon Baskt for Ida Rubenstein. Other French plays will be "The Heir to the Bal Tabarin," by Nancy, and the Oriental-Parisian sensation, "The Thousand and One Nights."

Oscar Asche's new play "Mameena," with scenes in South Africa and all the characters native Kaffirs, is described as a novelty. Before leaving London, Gest also signed Josie Collins to appear in New York in "A Southern Maid."

Other new productions are the Hatton's play "The Checkerboard," "The Cave Man," by George Middleton and Guy Bolton, and "Wild Cherry," by Guy Bolton.

GRAVES IS RETURNING

LONDON, Eng., June 5.—George Graves, absent from the London stage for some time, will be seen again in a new musical play to be produced by Ernest C. Rolls, under whose management he is. The play is being written by Firth Sheppard and Herman Darewski's staff of writers.

"ALWAYS YOU" OPENS SEPT. 6

"Always You," with Irene Franklin and Ralph Herz heading the cast, will start its second season on August 27, going into the Lyceum Theatre, Cincinnati, on September 6 and following with eight weeks in Chicago, upon the completion of which it will start on a thirty weeks' road tour, possibly returning to New York. Burton Green will direct the orchestra for the show and Arthur McHugh may go out ahead of it.

ACTS

PLAYS, SKETCHES WRITTEN
TERMS for a stamp
E. L. GAMBLE, Playwright
East Liverpool, Ohio

EXPLAINS "LINCOLN" CASE

CHICAGO, June 6.—Following the order obtained by William Harris from Judge Landis in the United States District Court here, which restricts Ralph Thomas Kettering from using the title "Abraham Lincoln" for the play of that title which Kettering wrote and is producing, Kettering issued the following explanatory statement, this week:

"A few weeks ago most of the New York papers and some of the Chicago papers published an article, the purpose of which was to create an impression that William Harris, Jr., has been successful in restraining me from using the title 'Abraham Lincoln,' in connection with my play. The several articles which appeared stated that after a hearing before Judge Landis, of the United States District Court, the Court decided in favor of the plaintiff. The publication of these articles has created an impression that I contested the case. The facts in the matter are these:

"As soon as I was served with notice of the suit my attorney, Mortimer M. Newfield of Burkhalter and Newfield, entered my appearance in the Federal Court. He did this in order that he might be informed of the nature of the action. Neither my lawyer nor myself appeared in court on this matter at any time and the first paragraph of the decree, which the papers omitted to publish, stated in part: 'On this day come the parties hereto, by their respective solicitors, and the Court having examined and considered the plaintiff's verified bill of complaint filed herein, and the affidavits filed in support thereof, and the defendant now here in open court agreeing and consenting that said verified bill of complaint shall be taken as confessed, etc.'

"Before this case was even called for hearing I called at the office of Mayer, Meyer, Austrian and Platt, accompanied by Mr. Newfield, and we informed Mr. Austrian that we did not want to profit by the advertising done by John Drinkwater and that I was willing not only to distinguish between my play and his, of the same title, but that I would go even further and change the title of mine to the 'Greater American' or 'Lincoln, the Rail-Splitter,' or some similar name. The decree was drawn in the office of Mr. Austrian and we did not even appear in court.

"My attorneys informed me that the name, 'Abraham Lincoln,' is common property and can be used by any person in connection with a play or moving picture or other dramatic composition. They state that any other lawyer in the country will corroborate their statement if he looks into the law.

"Had this suit been contested by me I feel that I would have prevailed on the merits, but I did not want to engage in a controversy with a fellow playwright, as my play is different in every respect from that of John Drinkwater's."

JAKE WELLS BUYS TOWN

RICHMOND, June 7.—Jake Wells has purchased the entire town of Bensley, Va., for a reported price of \$250,000 and intends to convert the village into an amusement park and pleasure ground and to build a film theatre for negroes. Considerable opposition to the theatre is being waged by Richmond colored churchgoers.

The town of Bensley embraces the Williamson estate, on which Wells, who is now in New York, has had an option for many months.

Bensley is accessible by railroad and trolley lines, has facilities for bathing and fishing and will make an ideal summer resort after the expenditure of several hundred thousand dollars which Wells will do for improvements and the installing of attractions.

REHEARSING NEW PLAY

LOS ANGELES, June 7.—Production of an original play, "The Dawning of Truth," is announced for the near future by Natasha Navarro, director of the Navarro Fine Arts studios, in the Mason Opera House Building. The play deals with modern conditions and problems and carries a spiritual message. It is now being rehearsed at Miss Navarro's studios.

MUSICIANS TURN DOWN NEW OFFER

The Musicians' Union last week turned down an offer made by the United Managers' Protective Association of a new wage scale for the coming season which would give men employed in dramatic houses an increase of 25 per cent after next July 1 and those employed in so-called musical houses an increase of 20 per cent. Included in the rejected offer was, also, the provision that the musicians be paid \$2 for the first hour of rehearsals and 50 cents for every additional fifteen minutes or fraction thereof.

The committee representing the union insisted on a flat increase of fifty per cent. The wide disparity between what the musicians are asking and what the managers have offered has caused a deadlock.

However, there will be another conference the latter part of this week and, in the meantime, the managers' latest offer will be discussed by the musicians' union at a general meeting.

WORM SUCCEEDS SHARPE

A. Toxen Worm took over the management of the Winter Garden on Monday of this week, succeeding Stanley Sharpe, who takes "The Passing Show" to Chicago. Worm, for the past few months, has had charge of all the Shubert theatres in Boston, and, prior to that, was European representative for the Shuberts, going abroad to secure plays, material and people for them. Before taking over that work he was general press representative for the Shubert Theatrical enterprises.

PUT ON NEW PLAY

TORONTO, Ont., June 3.—"In Wrong," a new play put on at the Royal Alexandria, home of the Robins Players, all week, closes tonight. It is a farce, showing to what extremes a father's pride will go and what the result oftentimes is.

A baby is lost after winning the prize at a baby show and the story concerns the finding of the baby, everyone who has ever seen the baby being accused of stealing it, or being in some way connected with its disappearance.

LIBERTY FOR CAWTHORNE

It is reported that Joseph Cawthorne in "The Half Moon" will be presented by Chas. Dillingham at the Liberty Theatre in the Fall.

The Fred Stone show will occupy the Globe Theatre, which necessitated Dillingham making other arrangements for Cawthorne.

JACK MASON IS BACK

Jack Mason, who has been abroad producing shows, having successfully put on two in Paris and several editions of "Whirligig" in London, returned last week and was at once placed under contract by the Shuberts to stage the dancing numbers for the two new shows at the Century Promenade.

GLOBE GETTING NEW CANOPY

The Globe Theatre, owned by Charles Dillingham, is having a new hanging marquee of iron put up, to replace the old glass one.

HODGES OPENING IN NEWARK

The Hodges Musical Comedy Company will open a three week run at Keeney's Newark Theatre on July 12th.

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WM. MCNALLY

81 East 125th Street, NEW YORK.

F. P. L. RAPIDLY EXPANDING

With the opening of its new \$2,000,000 studio in Long Island City, the completion of its elaborate studio in London and the development of laboratories and studios in Bombay, India, the Famous Players-Lasky Corporation stands at the beginning of a new era in film production.

Unique among structures of its kind, the new Famous Players plant in Long Island City, which will be in operation next season, represents the best efforts of specialists and experts in motion picture production working in combination with leading engineers in the fields of construction, lighting, heating and ventilation. In it the Eastern production activities of the organization, now scattered through four studios, will be housed under one roof, thereby bringing all departments into close touch, and consequently making for a readier maintenance of the high production standard which the Famous Players-Lasky Corporation has set for itself.

The London studio of the Famous Players-Lasky British Producers, Ltd., in which Paramount pictures with British casts will be made, has been hailed by experts as one of the most complete and best equipped studios in the world. It compares favorably with the largest American studios, sufficient room having been provided on two stages for the filming of five large productions at one time. Every modern convenience for the comfort of the large staff of workers has been installed.

The recent announcement that the Famous Players-Lasky Corporation, in conjunction with a syndicate of British and Indian bankers, would soon begin the production of motion pictures in Bombay, India, for distribution throughout the Indian Empire and other countries of the Far East, marks one of the most important and far-reaching developments in the history of the motion picture. The name of this newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it begins its operations with a paid-in capital of \$3,000,000.

Five years ago the Lasky studio at Hollywood occupied the building which recently was too small for the properties of the present studio. Today the Lasky studio has four stages covering a floor space of 47,000 square feet. The studio lots cover ten acres and the plant also includes a ranch of 1,200 acres where exteriors are taken, gigantic laboratories, mills and manufactories of all kinds.

With all of its studios and their equipment as near perfection as modern ingenuity and research has been able to make them, and with a force of directors and players, each of whom has made a name in his or her individual field, the Famous Players-Lasky Corporation is looking confidently forward to setting still higher standards for Paramount pictures than it has attained in the past.

BENEFIT FOR HOWARD EMPLOYEES

BOSTON, Mass., June 4.—A vaudeville show and athletic carnival will be given next Monday at the Howard Theatre, here, for the benefit of employees. Jack Sheehan has charge of the carnival and is assisted by Geo. V. Tuohy, who directed the wrestling contests.

"MUTT AND JEFF" CLOSING

NORTH BAY, Ont., Canada, June 5.—The "Mutt and Jeff" show, owned by Gus Hill and managed by C. D. Wilson, closes its season here to-night after playing for forty-one consecutive weeks. The company is to return to New York.

TELLEGEN ENDING IN BOSTON

BOSTON, June 8.—Lou Tellegen will give the last performance of Augustus Thomas' play "Underneath The Bough," in Boston, this season, at the Colonial Theatre, next Saturday night.

CANCEL TRIP TO COAST

The "Pretty Baby" Company, which was to have been routed to the coast by K and E, will close its run on June 19th and will not resume until Labor Day.

BAKER ESTATE TRIAL STARTS

The initial trial in the legal battle being waged for the estate left by Charles M. Baker, burlesque producer, by the two women, each of whom claims to be his widow, began last Friday, before Surrogate Foley. It resulted from the application made by Bertha Baker, wife number two, whom Baker married in 1912, to revoke the letters of administration granted several weeks ago to Augusta Baker, the late burlesque producer's first wife, whom he married in 1893 and from whom he obtained a divorce in Chicago in 1911.

The second wife claims that she is the rightful widow by reason of her legal marriage to Baker following the divorce he duly obtained from his first wife. The latter, on the other hand, claims that the divorce obtained by her husband in Chicago is invalid, because it was obtained without her knowledge or consent. Baker had a child with each of the women now fighting for his estate.

A daughter, Pearl Baker, now twenty-seven years old, who is a stenographer employed by the New York, New Haven & Hartford Railroad Company at its offices in New Haven, is the surviving issue of Baker's first marriage. Another daughter, Bertha Baker, not yet seven years old, is the sole surviving issue of his second marriage.

The second wife was the first witness on the stand. She testified, in answer to questions propounded by Gerald B. Rosenheim, who has been retained as counsel by her attorney, Jacob I. Goodstein, that she married Baker in Boston June 12, 1912. A copy of the marriage certificate was introduced into evidence and substantiated her statement. In this certificate her age was given as 23 and Baker gave his as 34.

She testified that Baker was her second husband. Her maiden name was Bertha Barry, and, at the time she first met Baker she was on the stage, where she was known as Bertha Gibson. Her first husband's name, she testified, was Aaron Kidansky, and they were married about five years before she married Baker. She married Kidansky in Providence, R. I. After about five years of married life with the latter, she obtained a divorce from him in Chicago. The divorce was obtained by default, Kidansky being served with the necessary papers by publication in Boston, where he was living at the time.

The second witness was Daniel F. P. Hickey, a lawyer, of Stamford, Conn., who explained that, under the laws of the State of Connecticut, Baker's divorce from his first wife was valid. He was called as a witness in behalf of Mrs. Bertha Baker, the petitioner in this proceeding before the Surrogate.

The third and final witness in behalf of the petitioner was Eugene P. Rosenthal, of 714 Congress Avenue, New Haven, Conn. He testified that he knew Baker for thirty-two years and that he had known the first Mrs. Baker since 1893. In 1910, he testified, he was sent by Baker from New York to New Haven, where he was instructed to arrange satisfactory terms with Baker's first wife so that Baker might procure a divorce. He said Baker had instructed him to give his wife \$500 in cash for a divorce, which he did, but that she refused the offer and asked for \$3000. Whereupon, he testified, he told her, "He'll get a divorce for nothing."

He then testified that, in 1912, he met the first Mrs. Baker on the street in New Haven and told her of her husband's divorce and subsequent remarriage, and that she replied, "I don't care."

Augusta Baker, called as a witness in her own behalf, by Gerson C. Young, counsel for her attorneys, Kugel & Saxe, denied the offer that Rosenthal had testified to, and also denied his having told her that her husband had procured a divorce. She testified that she was married to Baker by a Rabbi in New Haven, December 30, 1893.

A few days after their marriage, she testified, her husband left her, but returned several months later and she had him arrested. He was released on bail, she said. Later, she testified, he was required to contribute to her support, but failed to do so.

She stated that, about two days before their child, Pearl, was born, October 28, 1894, her husband deserted her. He returned a short time afterwards, she said, re-

BURLESQUE NEWS

(Continued from Pages 14 and 25)

mained home a short time and again went away. This sort of thing, she testified, continued intermittently, but that he sent her some money occasionally and, at other times, would send money or a gift for their child.

She stated that she can neither read nor write any language; that she has lived in New Haven since her marriage and that she never lived in New York, where, it appears, the papers in her husband's Chicago suit for divorce were forwarded to her. An exemplified copy of the Chicago divorce decree had previously been introduced into evidence by counsel for the second Mrs. Baker and attached to the decree was an envelope addressed to Mrs. Augusta Baker at 22 Elizabeth Street, New York City. This envelope, which was registered, was marked "returned" by the postal authorities because the first Mrs. Baker could not be located at that address.

Pearl Baker corroborated her mother's testimony in part, for she testified that, for sixteen years she lived with her mother at 107 Washington Street, New Haven, and that, for the past seven years, they have lived at 21 Spruce Street, in the same city.

The landlords of the respective premises mentioned by Pearl Baker in her testimony, Messrs. Levine and Katzman, came from New Haven and testified to the first Mrs. Baker's protracted residence in their respective houses in that city.

In the first Mrs. Baker's marriage certificate, a copy of which was introduced into evidence, his native land is given as Germany, his age as twenty-one, and his occupation that of painter. Mrs. Baker's age at the time of their marriage was 22, according to the copy of the marriage certificate.

Last week the second Mrs. Baker obtained an order from the Surrogate temporarily restraining the administratrices, Augusta Baker and Sophia B. Jettleson (the latter of whom was appointed to act as co-administratrix because she is a resident of this state), from acting under the appointment until the application for the revocation of the letters is decided by the Surrogate.

In an affidavit in support of her application for a temporary injunction, Mrs. Bertha Baker set forth, among other things, that her husband's estate consisted of the following assets:

"A half interest, in conjunction with J. Herbert Mack, president of the Columbia Amusement Company," in the "Sweet Sweeties" burlesque show.

The books and records connected with this show are kept under Mack's supervision and the bank account, "for convenience," is kept in the name of John McSweeney, one of the bookkeepers of the American Burlesque Association. There is now a balance of \$7,000 in the bank to the credit of this show, which closed May 29.

Baker owned a fifty per cent interest in conjunction with Sam Scribner "and others" in the "Sport Girls" show. The books and bank account of this show were kept in the name of Jess Burns. On this show there is at present a balance of \$8,000 in the bank. The show closed for the season May 22.

Baker owned a fifty per cent interest in "The Tempters" show, "in conjunction with George Stroud," who owns a theatre in Hamilton, Ont. In connection with this show, there was maintained a special bank account in the Pacific Bank, the balance of which, if any, is not set forth.

Baker also had a personal account in the Pacific Bank and a savings account in the Central Savings Bank, but the respective amounts he had in these banks is not set forth.

In addition, the affidavit sets forth, Baker owned two shares of the capital stock of the American Burlesque Association, the par value of which is \$100 each. However, the stock is now said to be worth much more.

Mrs. Baker also sets forth in this affidavit how, in the early days, in 1915 to be exact, she turned her savings and jewelry over to her husband so that he might have sufficient money with which to produce a burlesque show; that she helped and advised him in his producing business since the time when he produced his first show. In this affidavit

she also avers that the first Mrs. Baker knew all about her husband's divorce and subsequent remarriage to her.

I. H. Herk also signed an affidavit in which he set forth that he knew the late Charles M. Baker for a number of years, and that during that time he knew him to be a resident of Chicago, from which city Baker used to produce burlesque shows.

Additional testimony will be taken before the Surrogate next Friday, after which the case, so far as the present application is concerned, will be closed.

Should Surrogate Foley decide that the second Mrs. Baker is the legal widow, the estate of the late burlesque producer who died intestate several weeks ago as the result of an automobile accident near Auburn, N. Y., will be divided equally between the widow, her seven-year-old daughter and the twenty-seven-year-old daughter by his first wife.

In the event that the Surrogate holds the divorce obtained from the first Mrs. Baker in Chicago is invalid, it would mean that his marriage to the second Mrs. Baker is illegal, therefore the estate would be divided equally between the first Mrs. Baker and her daughter only.

BEATTY SETTING ROSTER

The roster of E. Thomas Beatty's French Frolics for next season is as follows: Harry Fields, featured, Walter Parker, Billy Hobert, Michelenna Penetti, Martha White, O. J. Gene Post, Martin Gordon and Barbara Meely.

Frank McAleer will be manager, Billy Gravé, property man and the book will be by Sam Morris.

Those signed for "Tid Bits," are Harry Steppe featured, Murray Leonard, Dick Lancaster and Sadie Banks. Bob Shoniker will manage the show. Addison Burkhardt is writing the book.

This show replaces "Oh, Frenchy" of the past season.

MINSKY BROTHERS CLOSE

Minsky Brothers National Winter Garden closed last Saturday night for the season. The house will re-open about August 15. During the Summer, the Minsky Brothers will spend about \$10,000 on interior decorations. A new lobby and a new box office will be installed.

Leo Stevens has been re-engaged to produce the shows next season. James X. Francis, Carrie Finnell and Babe Wellington have also been re-engaged.

CURTIN GOING ON TRIP

James Curtin, manager of the Empire, Brooklyn, leaves this week for a trip to Oklahoma and Texas to visit relatives. He will be gone about a month. On his return, he will supervise the alterations which the Empire will undergo before the season's reopening.

SAM REIDER RE-ENGAGED

St. Louis, Mo., June 4.—Sam Reider has been re-engaged as manager of the "All Jazz Revue" for next season. Nadine Grey (Mrs. Reider) will again be the ingenue. Mr. and Mrs. Reider are spending the Summer at the Grey Villa, here.

WATSON RE-SIGNING PEOPLE

Billy Watson has re-engaged Billy (Grogan) Spencer for his show next season. He has also engaged Anna Armstrong for the show. They are now resting at their home in Great Kills, Staten Island.

FOSTER-SEMON ACT OPENS

Billy Foster and Marty Semon opened in their vaudeville act at the Jefferson Monday. They closed their season with "The Bowery Burlesquers," at Hurtig and Seamon's, last Saturday night.

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ACROBATIC
SOUBRETTE**

RICHARD CARLE SHOW CLOSES

With the serving of summons and complaint on Alexander Johnstone on Thursday of last week, the Actors' Equity Association took the first step in a suit to recover alleged unpaid salaries aggregating more than \$3,000, for members of the "Sympathetic Twin" company. The show closed in Baltimore last Saturday night, notice of which was not given the players until they were about to leave the theatre.

According to members of the cast, the scenery and other stage properties were attached at the theatre by one of Johnstone's creditors, resulting in a forced closing on the spot. The show was to have played New Haven this week. There are further tales of trouble in Washington, where the show opened. A man named Joliet, who had a daughter in the cast is also said to have been interested financially in the production.

When Johnstone was confronted by Equity officials in his apartment at the Hotel Sheridan Square last week, he is said to have pleaded for time to make up the deficiency. However, this was refused and some thirty summonses were dumped in his unsuspecting lap by the Equity representatives. Lyman Hess has been retained to act as Equity council in the case.

Among the complainants are Richard Carle, who claims \$900 due him on the "Sympathetic Twin" company, and \$500 still due him on the "Sunshine" show, an earlier venture sponsored by Johnstone, which also flopped. Harry O'Brien has a claim for \$320, and Teek Murdock for \$300. Zella Rambeau asks \$130; Jane Maitland, \$140; Louis Casavant, \$120; Charles Compton, \$120; L. Cousins, \$25; Lucille Neilson, \$65; Olga Berowsky, \$30; Virginia Smith, \$90; Aurilla Smith, \$20; Max D'Agostine, \$15; Evelyn Claire, \$20; James Healy, \$15, and J. H. Friesalt, \$15.

Among the chorus members, claims aggregate \$250.50, representing individual amounts ranging from \$10 to \$40. The complainants are Helen Christine, Viola Wayne, Beulah Clinton, Minna Dignan, Josie Clark, Eddie Pierce, Francis Wrigley, Georgia Tresscott, Bert Searless, Jack Kelly, John Treisalt, Edith MacGovern, Katherine Gorman, Hellen Leyne and W. K. Shepherd.

IRONS & CLAMAGE SIGNING

Irons and Clamage have engaged the following for their "Town Scandals" on the Columbia Circuit, next season: George A. Clark and Ethel Shutta, to be featured, Charles Fagan, Billy Cochran, Ray Harvey, Vic Norton, Louise Southern, Helen Hudson and Olga Hudson.

Ed Edmonston will manage the show and Louie Baer will be the musical director.

THURSTON CLOSES SEASON

Thurston, the magician, closed a thirty-six week season in Philadelphia last week. During the tour, he has been getting \$2 as his highest top price. He may appear in a picture called "Eternity" during the Summer.

LUBIN TO MANAGE

Al Lubin, who was head of the "Hip Hip Hooray Girls" this season, will manage "The Joy Riders," George Jaffy's show, on the American Circuit, next season.

SCOTTIE FRIDELL SIGNED

James E. Cooper signed Scottie Fridell last week for three years, commencing next season. He will play opposite Eddie Dale.

BOB STARTZMAN SIGNS

Ike Weber has signed Bob Startzman and Gertrude Beck with Jacobs and Jerome for one of their shows next season.

HASTINGS SIGNS TWO

Harry Hastings has engaged McKissick and Kelly and Allen Forth for his Big Show next season.

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BRYAN FILM DEAL OFF

ST. LOUIS, June 4.—Preparations for the motion picture, "Throughout the Ages," in which William Jennings Bryan was to have the leading role, were suddenly called off this week. The film was to be a prohibition and Democratic propaganda affair, to be produced by the National Film Company of St. Louis. Edward F. Goltra, Democratic National Committeeman, had made the arrangements and was to furnish \$150,000 for the making of the film. It was reported that Goltra could not raise the money, with the result that the film was called off.

E. F. Howe, president of the National Film Company, and Goltra, had engaged George R. Dalton, promotor and scenario writer, to write the scenario, featuring Bryan. When a conference was held in the office of Goltra last week, it was said that they were ready to start on the film immediately.

Goltra is said to have told them not to worry about the money, but to go ahead and make the film. The picture people, however, refused to turn a crank until some money was forthcoming, because money is still due them for the filming of the Democratic Convention, amounting to about \$3,000, which has not been mentioned by the Democratic National Committee.

LAKESIDE, CHICAGO, SOLD

CHICAGO, Ill., June 3.—The Lakeside Theatre, in the Wilson Avenue district, has been sold for \$200,000. The house seats 1,000. The buyers are Albert Meyervitz and Abe Krom. The grantors are Nathan Asher and James F. Greenbaum. The property is under a four year lease to Lubliner & Trintz, who are paying an annual rental of \$12,000. The purchasers paid \$35,000 in cash and agreed to pay \$40,000 Feb. 1, 1921, and the balance of \$125,000 in twelve semi-annual payments. The theatre was built four years ago and was operated by the Ascher Brothers as a movie house.

MARY PICKFORD BUYS HOUSE

LOS ANGELES, June 4.—Mary Pickford, film star, has closed a contract for the erection of a palatial residence on Easterly Drive at Wilshire Boulevard, which she intends to present to her mother, Mrs. Charlotte Smith-Pickford. It is estimated that the site and building will represent an expenditure of approximately \$150,000. It will be among the finest homes in the Fremont Place section.

PORTOLA, FRISCO, TO COME DOWN

SAN FRANCISCO, June 4.—The Portola Theatre, on Market Street, is to be razed and a modern picture palace of double the present seating capacity which will be 2,000, is to be built on the site by Herman Wobber and Herbert Rothchild of the California-Imperial-Portola chain. Contracts for \$400,000 in wrecking, carpenter and steel work have already been let for this theatre.

"LOEWGRAMS" APPEAR

KANSAS CITY, June 3.—William Jacobs, manager of Loew's Garden Theatre, has made a compilation of stories, performers, plays and announcements, to be known under the title of "Loewgrams," and Terry Turner has been selected to edit them for ten houses in the Southwest.

F. P. L. WILL RELEASE 104

Al Lichtman, in charge of general distribution for Famous-Players Lasky, announced last week that his firm would release 104 productions during the season beginning Sept. 1st. Between now and then, six productions a month will be released.

RELEASED FOR STOCK

"The Crimson Alibi," produced and dramatized by George Broadhurst, has been released for stock. The play is from the book by Octavus Roy Cohen.

WANGER DOING LASKY'S WORK

Walter Wanger is now the production manager of the Famous Players, and has charge of all activities in this department, while Jesse Lasky is in London.

GLADYS LOFTUS WINS

Gladys Loftus, one of Flo Ziegfeld's beauteous "Follies" and roof show maidens, was successful last week in her suit against the Greenwich Lithographing Company, which, she claimed, had used her photograph for commercial purposes without her permission. The Appellate Division of the Supreme Court last Friday unanimously reversed the previous judgment rendered in favor of the lithographing company by Justice Greenbaum, before whom the case was tried in the Supreme Court a year ago last June.

Not only has the higher court upheld her claim, completely, but instead of sending the case back to the lower court for re-trial, has sent it back before a jury which will merely determine and assess the amount of damages, there being no question now about the validity of her claim, according to the decision of the Appellate Division. Miss Loftus' attorney, Nathan Burkan, will ask the jury for at least \$5,000, he stated. The higher court's opinion, in part, is as follows:

"If the wholesome provisions of the Civil Rights Law, upon which this action is based, can be thwarted by using a portrait or picture without consent, provided some such slight change in the pose is made by enlargement of the picture or otherwise, then the statute will be of little use and the purpose for which it was enacted will be defeated."

Miss Loftus had sued the lithographing company and James V. Ritchey, its president, on the ground that the company had used a photograph of her in a poster designed to advertise a feature film entitled "Shame," in which Zena Keefe was featured and which was produced by the Pioneer Film Corporation. In the photograph, taken by Alfred Cheney Johnston, Miss Loftus wore a scanty costume designed by Lady Duff-Gordon. The photograph was ordered by Flo Ziegfeld and was titled "The Rose Girl."

At the trial before Justice Greenbaum, in the Supreme Court, it was testified that Miss Loftus's picture was used in a poster instead of Zena Keefe's because, it was testified, the "Rose Girl" photograph was found to be more suitable for advertising purposes. It was also testified that the photograph had been slightly retouched for use on the poster of the feature film.

However, Justice Greenbaum denied the contention of Miss Loftus that she was entitled to an injunction and an accounting for the alleged illegal use of her photograph for commercial purposes and dismissed her suit.

An interesting phase of the higher court's decision is the fact, it was stated, that Ritchey will now have to make restitution to her of the \$210 costs he collected following the dismissal of her case in the lower court. In the event that this money is not refunded to her, with interest, it was explained by her attorney, Ritchey may be cited for contempt of court.

The money was collected by Ritchey through the Sheriff several months ago, following a garnished order of attachment requiring Ziegfeld to pay ten per cent of her weekly salary, plus Sheriff's fees, until the judgment for costs was paid.

Several months ago Ritchey brought action in the Third District Municipal Court against Ziegfeld, alleging that he had failed to pay over to the Sheriff amounts deducted from the salary of Gladys Loftus. This action was settled following the payment by Ziegfeld of the amount claimed.

Now, however, under the decision of the Appellate Division, Miss Loftus becomes entitled to costs and expenses of her appeal, in addition to restitution of the amount collected from her by the defendant Ritchey.

GOING BACK TO LEGIT

RICHMOND, Va., June 5.—The Academy of Music, original home of opera and drama in this city, will, next season, again house legitimate road attractions. The house has been renovated and rebuilt and takes the place of "Jake Wells" Strand Theatre as the home of road shows. The Strand was unfavorably situated and was too small to hold a good many of the shows.

METRO GETS STORIES

The Metro has purchased a number of new stories for screen production in the near future. Bert Lytell will be starred in "The Prisoner of Zenda," by Anthony Hope, and the other stories recently secured include "The Bondage of Merwon Stansbury," by Thomas Edgerton; "The Double Cure," by Edgar Selwyn; "Tommy Cateret," by Justus Miles Forman; "The Passion Fruit," by Carey Wilson, in which Doraldine will be featured; "Body and Soul," by William Hurlbut; "The Five Dollar Baby," by Irving S. Cobb; "The Offshore Pirate," by F. Scott Fitzgerald; "The Turning of the Worm," by Hanna Hinsdale, and a Novel by Lucia Chamberlain entitled "The Under Side."

CLARA KIMBALL YOUNG SUED

The C. K. Y. Corporation, which produced pictures featuring Clara Kimball Young, has brought suit against Miss Young in the Supreme Court for \$50,000 damages. The company claims she owes it \$25,000 for preparing the film of "Eyes of Youth" and a like amount for another film.

PLUNKETT BACK AT STRAND

Joseph L. Plunkett will again assume the position of managing director of the Strand Theatre, succeeding Jack Eaton, who leaves on June 14. Plunkett formerly held the post, after the death of Harold Edell, managing director. He then left for Europe and has only recently returned.

STANLAWS SIGNS WITH LASKY

Penrhyn Stanlaws, the artist and illustrator, signed a long term contract last week with Jesse L. Lasky to write and direct for Famous Players-Lasky films. He will study motion picture producing during the next twelve months at the Eastern studio of the company.

MARY MINTER WINS

LOS ANGELES, Cal., June 3.—Mary Miles Minter, Realart star, who sued the American Film Company for salary due her, won her suit last week and was awarded \$4,000 by the court. The American, which entered a counterclaim for \$100,000, lost both suits.

HOLUBAR IN DEAL

Allen Holubar is to release three features through First National on its 1920-21 schedule, starring Dorothy Phillips in them. They will be produced under the management of Albert A. Kaufman.

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Vaudeville Routines Arranged.

NEILAN COMING TO NEW YORK

Marshall Neilan left California last week and is now on his way to New York. He has been elected president of the Associated Producers, killing the report that he had left that organization.

Neilan is bringing with him his third First National release, to follow "Don't Ever Marry," the name of which has not been selected as yet. Agnes Ayres is starred in it, with Pat O'Malley opposite her. He is also bringing the fourth production, which stars Wesley Barry.

With Neilan on his trip East are Oscar Price, Fred Warren, Alfred Wright, Maurice Tourneur and J. R. Grainger. All are bound for New York.

ROBERTSON-COLE EXPANDING

A new company, to act as subsidiary to Robertson-Cole, has been formed under the laws of Delaware, and is called the Robertson-Cole Studios. It provides for the erection of a studio in California to house all the Robertson-Cole productions. It is chartered at \$500,000, and was authorized last week by the Secretary of State to transact business in New York.

JULIAN FORMS OWN COMPANY

Rupert Julian has formed his own company, to be known as the Rupert Julian Productions, and will produce four features a year, to be released by Arthur Kane. Julian will star himself and will take his stories from plays and novels.

SHUBERTS HAVE NEW COMEDY

The Shuberts have acquired a new comedy by Avery Hopwood, tentatively titled "Don't Be Afraid." The piece is in rehearsal.

BURLESQUE ROUTES

Burlesque Wonder Show—Gayety, Buffalo, 7-12.
Folly Town—Columbia, New York, indef.
Peek-a-Boo—Hurtig & Seamon's, New York, 7-12.
Beauty Review—New Academy, Buffalo, 7-12.
Bathing Beauties—Cumberland, Md., 8-10; York, 11-12.
Follies of Pleasure—Empire, Providence, 7-12.
French Frolic—Empire, Cleveland, 7-12.
Stone & Pillard Show—Cadillac, Detroit, 7-12.

FILM FLASHES

Vitagraph's all-star production of "The Island of Love," under the direction of Hallam Cooley, has been completed.

"Shakespeare Clancy," featuring Douglas McLean, has been retitled to "The Jailbird." It is an Ince production.

Mildred Harris Chaplin has a new story called "Old Dad," in which she is soon to appear. Louis B. Mayer bought the story, which appeared as a serial in the *Woman's Home Companion*, from Eleanor H. Abbott, who wrote it.

Jack Pickford and a company of Goldwyn players are making scenes for "The Man Who Had Everything," in Frisco.

Olive Thomas, Laurence Trimble, Barney Sherry and Walter McGrail are in Frisco making scenes for her latest picture.

William Russell is going to Calgary, Canada, to make a Northwest mounted police film for Fox.

Don Kahn, humorist, is now writing comedies for Universal.

Frank E. Slyde is now production director for Rath, Mills and Bell of St. Paul, Minn.

Frederick Starr, who was to play in "The Money Changers," is ill at Hollywood and his part will be taken by Stanton Heck.

Morris Kohn, president of Realart Pictures Corporation, received a gold desk set and J. S. Woody, general manager, a platinum watch studded with diamonds from their employees last week.

Wanda Hawley, in "Miss Hobbs," made a hit upon the initial showing at Sid Grauman's Theatre, Los Angeles, week of May 23rd. The picture has been booked extensively and will be shown in every city of any size or importance throughout the United States.

Bebe Daniels' first production for Realart will be "You Never Can Tell."

Harry E. Lotz, Realart manager at Pittsburgh, and Henry E. Wilkinson, at Buffalo, have exchanged posts.

Jack Dillon is in New York with Douglas Fairbanks, with whom he is going over details of the forthcoming Western picture in which Fairbanks is to appear.

Goldwyn has founded a short subject department.

Joseph A. Hopfenberg, manager for Jacob Glucksmann, was married last week to Ertle Kaufman.

Howard E. Morton will go abroad in August for story material.

Nate Ascher, of the Ascher Brothers, is in New York.

Tom Terris arrived in New York from California last week.

L. A. Walsh has leased a suite of offices in the Capitol Theatre building.

L. C. Wheeler, treasurer of the Kosmik Film Company, will arrive in New York this week.

Henry Sedley has been added to the cast of Roland West's productions, starring Jewel Carmen.

Ethel Clayton will sail for London shortly to make her next picture at the Famous Players studio there.

Vivian Martin is at work on her second independent feature, under the direction of Sydney Olcott.

Arthur Edmund Carew is making "The Palace of Darkness," under the supervision of Henry Kolker.

Mourou Salisbury and company are working on a film called "The Tempest," taking scenes among the Redwoods.

Gladys Brockwell, who recently broke her contract with Fox, is contemplating the formation of her own company.

Lou Baum, manager of the Universal branch exchange in Cincinnati, has been appointed division head of the Chicago and the entire Northwest division, for Universal.

Ben Blumenthal, president of the Export and Import Film Company, sailed last week on the Adriatic.

E. M. Schiller, who represents Marcus Loew in the South, is in the city.

Gene Mullin will adapt the next scenario for the film in which Douglas Fairbanks will appear.

Tom Carrigan is to star in the Nick Carter series produced by the Broadwell Productions, Inc.

Florence Deshon has been added to the Fox staff of stock players. She will play the lead in "Twins of Suffering Creek."

Harry Lee, of the Lee Brothers, has been engaged for a role in "Oil," the new Empey picture.

Film Lore Productions, Inc., a new firm, with Alexander A. Stuart and Charter Harkness as heads, started work last week on its first production, with Fred J. Nichols heading the cast and directing.

C. A. Neade, sales manager for C. B. Price Company, Inc., is on a trip through the middlewest for his firm.

Zena Keefe has been chosen to play the leading role in "Red Foam," a new picture to be produced by Ralph Ince.

The rights to "Thru Eyes of Men," in which Frank Mayo is starred, has been purchased by the Specialty Film Company of Dallas, Texas, for the states of Texas, Oklahoma and Arkansas. They have also secured the series of "Real Star Drama" from the Radin Company for the same territory.

Boris Rosenthal has been engaged by William Fox and will be featured under another name.

Chris Rub and Florence S. Turner will be featured in the "Zip" comedies, the rights of which have been purchased by the South African Trust Company.

The "Scar of Shame" has been given the title "Broken Hearts." Lucille De Tar plays the stellar role and is supported by Charles Eldredge, Florence Hackett, Mabel Young and Alex Rene.

Ethel Clayton will be starred in "The Crooked Streets," the screen title of Samuel Merwin's story "Dinner at Eight."

Jack Pickford will appear in "Just Out of College" following the picture he is now making entitled "The Man Who Had Everything." Al Green will direct the latter piece.

The second of the series of Rolin comedies starring Beatrice La Plante, in "Start the Show," to be released on June 13.



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DAVID BELASCO Presents
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Doraldina, the dancer, has left for California to begin her initial production for Metro named "The Passion Fruit."

Martha Mansfield will play opposite Eugene O'Brien in "The Nobleman."

Harry Tighe has been engaged by Myron Selznick to play part in "Red Foam."

This week will complete the final scenes of Louise Huff's initial Selznick production, "The Dangerous Paradise," William P. S. Earle directing.

Elaine Hammerstein's new picture entitled "The Point of View," is from the pen of Edmund Goulding.

F. W. Seitz, father of George B. Seitz, was appointed studio manager at Pathé's 134th St. Studio, last week.

Metro's production of "The Four Horsemen of Apocalypse" will be filmed in Hollywood under the supervision of Maxwell Karger.

Herbert Blache is coming East, having just completed "The Saphead" for Metro.

Lois Zellner has left Hollywood to join her husband, Mr. and Mrs. Zellner will both be on Maxwell Karger's Eastern scenario staff.

Jack Livingston has been cast for a part in the "Misfit Wife."

David J. Chatkin, secretary of the Marion H. Kohn Productions, recently visited New York, forecasting all Short Subject Program.

Helen Jerome Eddy has been engaged by the American Film Company to star in a screen version of Robert Browning's poem "A Light Woman," George L. Cox directing.

"All in a Day," the new Rollin comedy, will be released through Pathé, staring "Snub" Pollard.

Following an arrangement with Pathé, George B. Seitz, director and star, will produce features in Spain, June Caprice and Marguerite Courtot co-starring.

Eugene Presby arrived in Hollywood, Cal., last week to do his initial work for Metro scenario department.

C. Allen Gilbert, illustrator, is now drawing art titles for Metro. His initial production was "Saphead," Herbert Blache directing.

Cleo Mayfield has signed with Metro to play the leading role in "Big Game." She recently supported Bert Lytell in "The Price of Redemption."

Jack Robson has joined D. Anthony Tauszky's staff of artists at Metro.

After a week's illness Edward Dillon is now directing "Parlor, Bedroom and Bath" for Metro.

Winchell Smith will leave the Metro in Hollywood to supervise his newest production on Broadway named "The Wheel."

Charles Gordon, the juvenile, has been cast for the masculine lead in "Bonnie May."

Clara Kimball Young has completed "Mid-Channel."

Al Green is directing work on "Just Out of College," with Jack Pickford.

Gloria Swanson will have the leading female role with Bryant Washburn in "Wanted, a Blemish."

George Ingersoll has joined the W. W. Hodkinson company as publicity and advertising director.

William L. Finley has sold 16,000 feet of bird and animal films to the Goldwyn-Bray Company.

Louis L. Lighton has been engaged to write six Texas ranger stories for Universal.

The next story of Mary Roberts Rinehart to be filmed will be "It's a Great Life."

C. R. Seelye has resigned as general manager of National Pictures Theatres. The reasons for the resignation were not divulged.

Louis J. Gasnier, head of Gasnier Products, will personally direct the filming of "Kismet."

George Kleine is releasing a revival of the James Montgomery Flagg pictures, "Girls You Know."

Sydney S. Cohen, Chas. O'Reilly and Sam Berman, of the New York State Exhibitors League, left for Cleveland last week to attend the convention.

Lee Herz, of the Silex Film Exchange, is back in Chicago with a series of five reel features starring Rex Ray, and the Illinois state rights for "Blind Love."

F. P. L. SIGNS DE MILLE

The Famous Players-Lasky Corporation through the signing of Cecil B. De Mille under a five-year contract, has been assured by the director of at least four big productions a year. De Mille has a record of nearly two score screen productions, and is considered one of the foremost directors of the day.

During the last two years Mr. De Mille has given to the screen some of the best photo-dramas ever presented to the public. Such features as "Old Wives for New," "For Better, for Worse," "Male and Female" and "Why Change Your Wife?" have been universally recognized as among the greatest screen achievements of that period.

No less notable successes of the past include "Joan the Woman," "The Cheat," "The Little American," "The Whispering Chorus," "The Woman God Forgot," "Carmen," "Till I Come Back to You" and a number of others equally well and favorably known.

Successful as his past efforts have been, Mr. De Mille's plans for the future promise even greater achievements. At the head of the list of these is his forthcoming production, "Something to Think About," heralded by those who have seen it in the making as one of the greatest of his list of photo-dramas. The story, by Jeanie Macpherson, represents a distinct departure from its immediate predecessors. It is a photo-play destined to appeal to the hearts of millions of spectators with a lesson that is both wholesome and timely.

Notable casts are taken for granted nowadays in De Mille productions, and "Something to Think About" is a striking example of quality in this respect. Elliott Dexter, Gloria Swanson, Theodore Roberts, Monte Blue, Claire MacDowell, Mickey Moore, Theodore Kosloff and Julia Faye are numbered in the cast.

Although it is impossible to name the future productions of the producer, Mr. De Mille has secured a number of stories for scenarioization. The stories in question are from the pens of some of the best known American writers, including Salisbury Field, author of "Twin Beds" and "Wedding Bells"; Hector Turnbull, Jeanie Macpherson and others. He is also negotiating for the work of a British author whose name cannot be divulged, but those works are known and appreciated by millions of English-speaking readers.

Wide variety of theme is promised in all of these productions. Mr. De Mille has definitely abandoned the "series" plan, of which "Old Wives for New," "Don't Change Your Husband" and "Why Change Your Wife?" form an illustration. In the future he plans to alternate, using stories of striking contrast in succession.

No announcement regarding probable casts is possible at this time beyond the fact that a new actress is shortly to make her formal debut under the Cecil B. De Mille banner.

Approximately four special productions a year will be made, following the established Cecil B. De Mille schedule in this respect. This number is variable, it is understood, but the director-general does not expect to exceed that number.

WOODS BUYS "THE RECKONING"

A. H. Woods has purchased a new drama in three acts called "The Reckoning." Marjorie Chase is the author.

MUSIC MEN TO MEET

The twenty-sixth annual convention of the Music Publishers' Association of the United States will be held at the Hotel Astor, New York, on June 15th.

MADISON'S BUDGET No. 17

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GOODMAN OFFER ACCEPTED

The offer of Frank Goodman, to take over the business of the Al. Piantadosi music company after paying the creditors ten per cent of their various claims has been accepted by a majority of those having claims against the firm and the matter will doubtless be cleared up within the next week or two.

The accountant's statement of the condition of the business showed the total assets to be \$7,521.46 and the liabilities \$40,708.87.

WOODS TO DO "LADIES NIGHT"

On July 25, A. H. Woods is to present in Atlantic City Avery Hopwood's new farce, "Ladies' Night." In the cast will be Allyn King, formerly of the "Ziegfeld Follies," Fay Marbe, John Arthur and William Halligan. The piece will open at the Eltinge Theatre early in August.

ABOUT YOU! AND YOU!!

(Continued from Page 17)

Sam Schiller, manager of the Schiller Feature Film Company, is confined to the Theatrical Hospital, Chicago.

Arthur McComas is a patient in the American hospital, Chicago.

Joseph Daley, Mrs. W. A. La Valle, Charles Smith, Anna Brown, Mrs. Louise Fernald, and Ann Howard are patients in the American Theatrical Hospital, Chicago.

Walter Baker is arranging a new dance routine for the Meyakos in the Ed Wynn Carnival show.

Loretta DuFor has been added by the Shuberts to the cast of their new show to be produced atop the Century.

Bobbie McCree and Bernice Dewey have been engaged to do specialties in the new Century Promenade to be produced by the Shuberts.

Mildred and Josie Cox, with Jack Tucker as accompanist, entertained Captain Mario Isnardi and the officers aboard the America before it sailed for Genoa, Italy, last week.

Santos and Hays closed a successful season last week, and leave shortly for Pittsburgh, for a rest before returning east to start rehearsals in their own revue next season, which will be produced with fifteen people, by Megley and Moore.

Helen Beth, singer and dancer, was married last week to Henry E. Sanders of Chicago.

Swan Wood, dancer, is now featured with Ike Rose's "Midnight Frolics" in Chicago.

Helen Lackaye, wife of Harry Riddings, manager of Cohan's Grand Opera House, Chicago, is appearing there in "Tomorrow's Price."

T. Dwight Peple, of the Unity Vaudeville Circuit, is making a tour of the Western States.

Bert Regan, for many years musical director of the Casino Theatre, San Francisco, has resigned and been succeeded by William Keyt.

Joe Opp is now rehearsing with the Century Roof, which will open shortly.

Hughy Shubert will conduct the orchestra at the Burlesque Jamboree next Sunday night at the Columbia Theatre.

Tom Henry will be at the Columbia Amusement Company's headquarters for the Summer.

Emmett Callahan will leave New York this week for California on a business trip. On his way out he will stop over at his home in Toledo for a week, to visit his parents.

"POE" LIKED IN PITTSBURGH

PITTSBURG, Pa., June 3.—The New play by B. Iden Payne and Thomas Wood Stevens, called "Poe," which was presented here, has been received with quite favorable criticism by the press. It is an historical romance, showing a period of Poe's life when the great writer was the centre of a literary circle holding the brightest and most prolific writers of the age. The piece was put on by the students of Carnegie Institute with a cast comprised of the dramatic society's best.

HODGES OPENS STOCK COMPANY

CANTON, O., June 3.—The Hodges Musical Comedy Company opens here for a Summer run, alternating with the Bishop Musical Stock, to-night. The company contains twenty-eight people and for the opening week will have Eddie Foy as the featured member. The company will be under the management of L. B. Cool and will play between Akron and Scranton, alternating every one and four weeks.

DEATHS

ARTHUR S. PHINNEY, manager of road companies, died last week as the result of a physical collapse. At the time of his death he was connected with the Arthur Hamerstein enterprises. He was forty-four years of age and is survived by his widow, formerly Dora De Phillippe, an opera singer. He was buried in Woodlawn Cemetery.

PHIL TAYLOR, stage carpenter, who had been engaged at the Majestic Theatre, Jersey City, for the last three years, died at his home in St. Louis recently. He is survived by his wife and a mother.

ROBERT DAY, at one time amateur heavyweight champion of the world and more recently special officer at the Gayety Theatre, Toronto, passed away in his room at the Broadway Hotel, Toronto, last week.

In Loving Memory of
My Dear Friend
BOB MANCHESTER
Frank Harcourt

DONALD BAYLIS, business manager for Sir Thomas Beecham, died recently at his home in London. He started in as a member of Sir Beecham's St. Helen's staff.

JOHN NESBITT, a well known actor in the provinces, died on May 12 in London, England, his home.

GEORGE H. BROOKS, an English theatrical agent, died on May 18, at his home in London, England.

JOSEPH F. MILBAUER, an acrobat known on the stage as "Joe La Rex," died at his home in Bridgeport from gas poisoning last week. It is believed his death was accidental.

Milbauer was forty years of age and was associated both in circuses and theatrical circles with many prominent acrobatic teams, among others the Melrose Troupe and Lane and O'Donnell.

LETTER LIST

LADIES	Mahoney, Kitty	De Kalb, Ernest
Armstrong, Anna	Morgan, Julia	Dixon, Jim
Andrews, Miss H.	Bessie	Dasti, Polly Co.
Bernard, Belle	Mack, Marion	Doucet, Theo. A.
Bennett, Mrs. E.	Owen, Flo	Dunham, Starr
Bailey, Mrs. E.	Patterson, Signe	W.
Bennett, Alora	Ryan, May	Farnum & Nelson
Burns, Anita	Rockwell, Wanda	Gould, Jas.
Carlton, Eleanor	Thorne, Bob	Graham, John
Carson, Josephine	Williams, Esther	Healey, Patrick
Carmen, Mystic	Welch, Viola	La Vere, Earl
De Van, Lillian	Wilson, Maude	Marsh, Lew
Darrow, Jean R.	De Voe, Rhoda	Mansell, Harry
De Voe, Rhoda	Dewar, Jean	Merlin, Jack
Dewar, Jean	Doherty, Florence	McKee, Harry
Doherty, Florence	French, Bebe	Mitchell, Louise
Gordon, Jean	Gordon, Jean	McIves, T.
Grannan, Ila	Brisson, The	Massingber, Chas.
Hamilton, Jolly	Benton, Eddie	Martin, Chas.
Harding, Mrs. Harding, Mrs.	Brown, Ballard	Marsh, Lew
Olive	Berleben, A.	Mansell, Harry
Hart, Goldie	Bryant, H. E.	Merlin, Jack
Hart, Chick	Bryden, Thos.	McKee, Harry
Jewell, Don E.	Cross, Alex.	Mitchell, Louise
Livingston, Helen	Cottrell, Herbert	McIves, T.
Langtry, Nellie	Connolly, Jack	Massingber, Chas.
Leith, Grace	C.	Marsh, Lew

